

*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

JULY 1968

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# “WHY TELL US ABOUT

## *Sets in Order* ?

### “We already subscribe”

Folks often wonder why we use advertising space each month to advertise the virtues of subscribing to *Sets in Order*. Naturally, everyone who is reading the magazine is aware of it. Some folks have even been subscribers for eighteen years. Actually, we're not trying to **sell YOU!** We discovered a long time ago, in recruiting members for a new class, in getting folks to attend a square dance vacation institute, or for publicizing *Sets in Order* magazine, that our best method of reaching new people is through folks who are already satisfied.

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## From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I have been a subscriber to Sets in Order for a number of years now and look forward to the first of the month when my copy arrives in the mail. This month (April) is no exception and the articles, particularly those on square dance vacations and publicity for square dancing, were very appropriate to the season . . .

Bus Kenyon  
Winnipeg, Man., Canada

Dear Editor:

. . . We've been taking a lot of good ideas from your wonderful Sets in Order since we started square dancing a year ago and so we thought maybe we could contribute one.

In recruiting new class members we have found that a mental block exists when we talk of learning or beginners class, etc., especially with folks past middle age. So we have adopted new terminology which I believe will be beneficial to clubs all over. The term we now use is, "Weekly Progressive Beginner Square Dances."

We had 19 couples in our club last September and when the present group graduates we will have 38 couples. So — maybe the new term helped and was a step in the right direction . . .

Sid Jobs  
Murray, Kentucky

Dear Editor:

I would like to thank you for the Double Square Dance Year Book. It is a most wonderful book and I am sure most of us callers will get a lot of use from it.

Cliff Anderson  
Victoria, B.C., Canada

Dear Editor:

. . . Our club recently had a "come as you are" dance combined with a card dance. It was terrific fun and the resulting garbs varied from car maintenance outfits to just a bath towel!

(Please turn to page 39)

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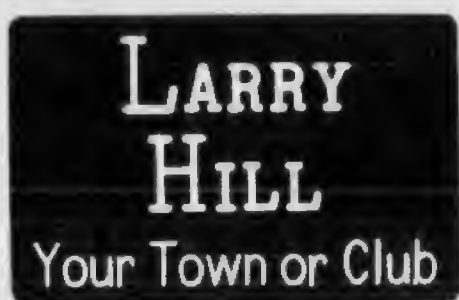
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### SINGING CALLS

#### THAT'S WHAT I LIKE ABOUT THE SOUTH — Sashay 43605

Key: C Tempo: 136 Range: High HA  
Caller: Jack May Low LF

Music: Western 2/4 — Guitars, Bass, Drums

Synopsis: (Break) Do-sa-do corner — swing partner — men star left — partner wrong way thar — shoot star — allemande — right and left grand — promenade. (Figure) Heads (sides) promenade halfway — do-sa-do — crosstrail — round one to a line — star thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: A novelty number that potential "Phil Harris" type singers will enjoy. Dance moves well. Key selection is a little low for many callers.

Rating: ☆+

#### WHAT'S HER NAME — Wagon Wheel 306 \*

Key: G Tempo: 129 Range: High HB  
Caller: Beryl Main Low LD

Music: Western 2/4 — Guitars, Trumpet, Drums, Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: Good music and a standard routine. The novelty lyrics add spice to this dance.

Rating: ☆☆☆

#### LAST THING ON MY MIND — Square Tunes 112

Key: C Tempo: 123 Range: High HC  
Caller: Bob Dubree Low LC

Music: Western 2/4 — Multiple Guitars, Bass

Synopsis: (Break) Ladies chain — circle — rollaway  
(Please turn to page 54)

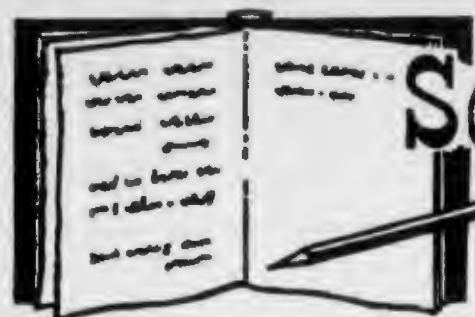
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### HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.





# Square Dance Date Book

- July 3—Blueberry Festival  
I. C. Mohr H. S. Gym, So. Haven, Mich.
- July 4—3rd Annual Camping Weekend  
Angle Pond Grove, Sandown, N.H.
- July 4-6—4th of July Shin-Dig  
Everglades Hotel, Miami, Fla.
- July 4-6—1st Ann. Western S/ and R/D Fest.  
Montreat, N.C.
- July 5-6—Dixie Federation Weekend  
Student Union, Tallahassee, Fla.
- July 5-6—2nd Ann. Calgary Stampede S/D  
H. W. Wood H.S., Calgary, Alberta, Can.
- July 5-7—EAASDC Summer Jamboree  
Stuttgart, Germany
- July 6—Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- July 6—4th Ann. Sagebrush Jamboree  
Medora, No. Dakota
- July 6—Western Mich. S/D Assn Seaway  
Fest. Dance, Muskegon, Michigan
- July 6—Whiteside County S/D Festival  
Coliseum, Sterling, Ill.
- July 6—Battle Creek Callers Club Dance  
H. S. Gym, Tekonsha, Michigan
- July 6—Paws & Taws Guest Callers Dance  
Club House, Rockport, Texas
- July 11-13—11th Ann. Oregon State S/D  
Festival, Sheldon H. S., Eugene, Oregon
- July 12—Hix and Chix Guest Caller Dance  
Tullahoma, Tennessee
- July 12-14—13th Ann. Intermountain Assn.  
Funstitute, High School, McCall, Idaho
- July 12-14—Pistol Pete's Place Festival  
Okla. State Univ. Student Union  
Stillwater, Oklahoma
- July 13—Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- July 13—4th Square Dance Cruise  
Milwaukee-Ludington and Return
- July 13—6th Ann. Star-Lite Affair  
Fanshawe Park Pav., London, Ont., Canada
- July 13—Kerchief and Calico Presidents Ball  
Service Club No. 1, Ft. Sam Houston, Texas
- July 13—T.E.R.C. Guest Caller Dance  
Kingsport, Tennessee
- July 13—Blue Star Jubilee  
Bar None Ranch, St. Rose, La.
- July 13—Y-Knot Boardwalk Dance  
Virginia Beach, Va.

(Please turn to page 46)

## Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

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give the old address as well as the new one.

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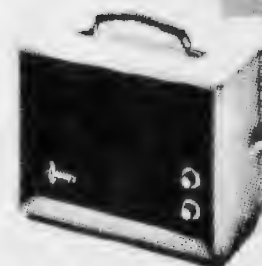
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# FEATURE FASHION

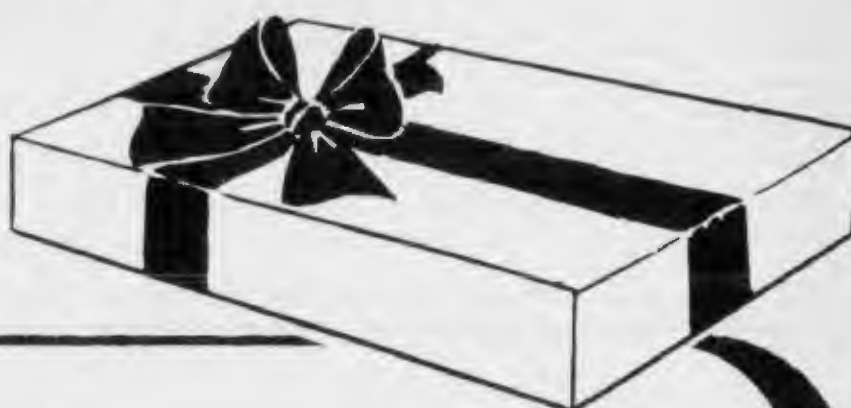


Claudia Holloway plays it cool in a black and white striped dacron for summer square dance evenings. Black voile ruffles edge the gathered skirt and the rounded neck which dips to a lowered back. Black piping around waist and bodice finish this trim design which still has a "party" touch.



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STORES handling square dance clothing are invited to write  
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# AS I SEE IT

bob osgood

July 1968

**T**HE OLD BOY SCOUT HUT just up the street from our present office still stands today much as it was 25 years ago when Fun Unincorporated used it as a weekend meeting place. Many evenings as we head home from work and pass the old hall, our thoughts go back to those earlier days when servicemen from all parts of the country heading for the war fronts and the South Pacific would be entertained with an evening at "home" put on by the young people in the area.

Here was one of the spots where square dancing made its first real toehold. The dozen simple square dance patterns and the six or eight simple mixers were used week after week, always delighting double capacity audiences. These Hut parties helped to prove that square dancing bore unlimited popular appeal. And, interestingly enough, quite a number of those who became first indoctrinated in square dancing in the Hut stayed with the activity for many years, some taking up the chores of calling, others lending their enthusiasm to new clubs and helping to form associations in the area.

Of our many friends, the Fadlers, Joe and Barbara, remain today just as enthusiastic as they were when the Hut was virtually the center and circumference of our local square dance adventures. The two of them were part of our early exhibition experiences and joined in when we danced in the Hollywood Bowl, on the stage of the Pantages Theatre in Hollywood, and for endless weeks took part in our televised square dance shows.

When Sets in Order moved from a dream to a reality in November, 1948, Joe became our official photographer, and for 20 years his photographic artistry has helped to liven the pages of SIO.

In August 1954, Joe experimented with the first series of stop-action square dance photos which led to the regular Style Series and Ex-

perimental Lab features which are a vital part of SIO today.

Joe's knowledge of square dancing coupled with his expert ability with the camera made him an invaluable ally when we set out to do our first color square dance motion picture. In what has to be the wildest production set up in the annals of modern cinematography, Joe once again managed miracles.

As we look back we have to shake our head at our obvious naive approach to the whole undertaking of making a "training film" on square dancing.

It all started out as an experiment. We had four demonstration groups, one — a group of 5- and 6-year old youngsters; second — a group of teenagers; third — a square of young married people and fourth, a wonderful group of old-timers which included several great-grand-parents among its members.

The plan we had worked out with Joe was to shoot three minutes of dancing with each square, then evaluate the film, decide on one or two of the groups, and then shoot a regular 15-minute film.

The cooperation of our dancers was the element that changed things a bit. Their enthusiasm toward the project grew with each rehearsal. Before long, they were ready, even with fresh colorful costumes. We had pre-recorded the four dance patterns they were to do and after watching a rehearsal, we agreed with Joe that we should switch from black and white film to color negative.

The place we selected for this colossal undertaking was the backyard of our home. The only smooth dancing surface was our driveway.

But this brought up two problems. Joe pointed out the first — the glare from the sun on the white pavement was just too much. Also, the normal oil spots that freckle any driveway proved to be most unattractive.

Square dancers to the rescue! One of them, an employee of one of the local motion pic-



ture studios, looked over the situation and volunteered gallons of brown paint to tone down the appearance of the surface.

While he was at it, he said, "Would you have any objection to me bringing a few studio props to dress up the area?" We couldn't think of a single objection.

The few props turned out to be an entire set including the front and door section of a barn, a ranch-style fence, a sky backdrop, etc. Now we were in it for real.

Joe, working from the roof of the house, shot the action on three consecutive Saturdays, and following a month of studio work sound-dubbing and editing, he presented us with a 15-minute sound and color motion picture film, the first of its kind available anywhere. In the ensuing years, several hundred copies were sold and circulated to universities and school districts in the United States and Canada. Square dance associations purchased prints to help recruit new dancers, and the U.S. State Department made foreign-language versions which it sent around the world.



Perhaps Joe's greatest contribution to Sets in Order over recent years has been as our Round Dance Editor. Every month for many years, Joe and Barbara have taken the multitude of round dance recordings and checked over every one to decide which would be reprinted in the Workshop section of each issue. As round dance evaluators, we have felt that there was just no one better or more qualified, and we have developed a sincere respect for their judgment and dedication to the activity through these volunteer efforts.

Now, with Joe's professional obligations increasing and the demands upon him as a commercial photographer requiring more and more of his time, he has asked to be relieved from this responsibility.

Our appreciation for the Fadlers and what they have contributed to the square dance picture over the years is very great indeed. While we shall miss their efforts in this particular section of the magazine, we will continue to work with Joe and his camera in the photographic department. It is because of folks like the Fadlers that we were able to start Sets in Order in the first place. It is because of people like Joe and Barbara that we have been enthused to continue over these past 20 years.

## Roundancing—A New Look

WITH THE DEPARTURE OF the Fadlers from our Workshop staff, we decided to make a change in our approach to writing up the round dances every month.

Our policy will be generally the same — to report and reproduce as space allows, those rounds of interest to the greatest number of dancers which appear on regular square dance record labels.

One of our problems over the years has been brought about by deadline schedules. This has meant that many dances were reprinted two or three months after a record was released, many times much too late to be of value. Also, because of limited space, we were only able to print from three to four dances. Many months this would represent only one-third or one-fourth of the total releases available.

One other fact has become apparent regarding the method we have been using in presenting the rounds. If a person is interested in a particular round, he will acquire a copy of the record. Each record has a complete description sheet included. Why, therefore, print it in its entirety in Sets in Order?

On the other hand, if by reading the record review comments and the cues that would accompany a round, a person might have a better idea of the dance, then Sets in Order might be furnishing a greater service. With this in mind we came up with a plan and presented it in rough to a number of square dance callers and round dance teachers across the country. The results were unanimous. We *should* make the change.

So this month, in the center of our Workshop section, you will find a "new look." As in the past few months and for another few, we will continue to print the complete descriptions for the *all-time favorite rounds*. The balance of the round dances will be written in the more useful form incorporating our round dance record reviews and the basic cues for each pattern. We will be pleased to receive your reactions to this change.

## Keeping the Record Straight

NO PART OF THE ACTIVITY affords a greater challenge than attempting to keep up with and properly file the continual flow of new material. Seven regular sets of callers notes,



more than 100 regional publications, many of them containing dance material, and a sizable correspondence containing original material all add to the problem.

Perhaps 95% of the time we're able to lay our hands quickly on some desired square dance invention. However, when something comes in that has a familiar ring but our searching leads up a blind alley, then we begin moaning about the need for better cross reference system.

Two recent examples bear out the need. In the Experimental Lab in the May SIO we featured a gimmick known as Hexagon Squares. Several callers from Northern California had mentioned it to us recently, and the Northern California Callers Notes also made mention of the figure. After running it without a credit, we received a letter from Ernie Close in Santa Rosa, California, reminding us that he had sent the idea to us more than a year ago, which indeed he had. So in apologizing to Ernie, we should also mention that as he pointed out, this is a rectangle rather than a hexagon.

The other "problem" was pointed out by Ed Foote. He mentioned that "Spin Thru" shown in the April, 1968 SIO Experimental Lab was actually "Swing and Cross," first presented several years ago. Ed points out that the confusion of having two names for the same figure is only one step from being as bad as having two figures to the same name. We agree.

We don't enjoy slighting anyone, and we do try our best to keep the record straight. (This month, in endeavoring to properly credit Peel Off in the Experimental Lab, we asked three sources and came up with two different authors and one blank.) You can help us in two ways—one by understanding the situation, and two, by sending us corrections when credits are improperly given.

### *In the Yellow Pages*

**O**BVIOUSLY, SETS IN ORDER READERS, like square dancers in general, represent a good cross-section of the business world. We're more impressed than ever, however, by the number who appear to be employed in the field of communications — the telephone company in particular.

Following our editorial in the March issue, we've had a jillion letters and phone calls concerning the problem of listings in the Yellow

Pages of the telephone book.

Responses also came in from square dancers and callers who had had similar experiences. Some suggested solutions, others mentioned alternatives which had proven successful for them.

The problem hinged around the fact that many areas have square dance information centers where people need only phone a local number, then ask concerning places to dance, starting times for new classes, and other general square dance information. Square dancers themselves sometimes, as a service of an association, make this service available, and it was quite apparent that almost any area could set up a similar service.

The need, it was felt, would be a place where people could find this number when they had need of square dance information. It was felt that a listing in the Yellow Pages of the local phone directories under the heading, SQUARE DANCE INFORMATION, would be the answer. Unfortunately, the problem doesn't appear to have a simple solution.

It seems that the yellow section of the phone directory is completely separate, as a business enterprise, from the regular telephone company business. To make a single listing of a telephone in the white pages apparently is no problem. But if you are going to list in the yellow pages you must fit into the categories already made available. From samples sent to us, we have noticed square dance listings under BALLROOMS (also Halls and Auditoriums) and under SQUARE DANCE CALLERS.

There is a charge for these listings in the Yellow Pages, but even so, unless there might be a large demand for a general heading of SQUARE DANCE INFORMATION, it appears that there is little likelihood of such a heading ever becoming a reality.

We feel that there are enough active square dance areas to make this worthwhile but we would just imagine that we would need at least 200 bona fide letters indicating a desire to list in this way before those responsible for the directory might register serious interest. Any associations sending us such letters may be sure that we will see that they are directed to the proper source.





**DIRECTORY****CALLERS and  
ROUND DANCE LEADERS ASSOCIATIONS**

**A**S A PART OF ITS SERIES listing information especially pertinent to the square dancing public, Sets in Order presents on these pages the latest information available on Square Dance Callers Associations. Also included are contacts for Round Dance Teachers Associations. This is a service of Sets in Order's constant information department.

**SQUARE DANCE  
CALLERS ASSOCIATIONS**

The officers and contacts shown in the following listings are usually holders of elected offices. Inquiries directed to them will customarily be referred to the current secretary of their organization for acknowledgment.

**Alabama**

Birmingham S/D Callers Assn.—  
Earl Brown  
517 Park Ave., Birmingham 35226

**Arizona**

Ariz. Fed. of S/ & R/D Callers  
Alex Nagy, 6112 W. Frier Dr., Glendale  
Squirrels S/ & R/D Leaders  
Leona Jones, 335 N. Mountain, Tucson

**California**

Central Coast Callers—Jack Osborne  
419 Vine St., Paso Robles  
Cow Counties Callers—Leon Estes  
32218 Ave E, Yucaipa 92399  
Heartland Callers—Don Browne  
8454 Wenatchee, El Cajon  
Hi Desert Callers—Bob Nipper  
7406 Bailey Ave., Edwards 93523  
Northern Calif. Callers—Don Black  
377 Hillside Blvd., Daly City 94014  
San Diego Callers—Lloyd James  
710 Alpine Ave., Chula Vista 92010  
Santa Clara Valley Callers—Brad  
Bradford, 2505 Aragon Way, San Jose  
95125  
So. Coast Affil. Callers—Bob Baxter  
3722 Nipoma Ave., Long Beach 90808  
Square Dance Callers Assn. of So. Calif.  
Chuck Hills, 10100 Independence,  
Chatsworth 91311  
Western Callers Assn.—Glenn Mann  
1725 Wallace, Simi 93065

**Colorado**

Denver S/D Callers Assn.—Don Hanhurst  
2460 Valley View Dr., Denver 80221

**Connecticut**

Conn. Callers & Teachers—Dave Hass  
P.O. Box 5, East Hampton

**District of Columbia**

NCASDLA—Jerry Higdon,  
13103 Parkland Dr., Rockville,  
Maryland 20853

**Florida**

Florida Callers Assn.—Colin Walton  
632 Riverside Dr., Palm Beach Gardens  
33403

**Georgia**

Atlanta Area S/D Callers—Delma Allison  
1532 Wainwright Dr., S.E., Atlanta  
30316

**Idaho**

Clearwater Callers Council—Albert  
Wolverton, Rt. #1, Orofino 83544  
Eastern Ida. Callers Assn.—Martin  
Mangum, Blackfoot  
North. Ida. Callers Council—James  
Doyle, Route 1, Coeur d'Alene

**Indiana**

Greater Indianapolis Callers Assn.—  
Gene Haley, 111 N. High School Rd.  
Indianapolis 46224  
Indiana S/D Callers Assn.—Emmett  
Lewis, 127 Edgewood Dr., Bedford  
47421

**Iowa**

Central Iowa S/D Callers—Dave Lightly  
938 65th St., Des Moines 50312  
North East Iowa Callers—Bob Lucas  
303 W. Dale St., Waterloo 50703

**Kansas**

Kansas City S/D Callers—Buford Evans  
7737 Roe Ave., Prairie Village  
North Central Kans. Callers—Bert Wilson  
1503 S.W. 2nd, Abilene  
Northeast Kansas S/D Callers—Pat  
Patterson, 1520 E. 18th, Lawrence  
Topeka S/D Callers—Warren Kinder  
209 W. 40th St., Terr., Topeka

**Kentucky**

Kentucky S/D Callers—Ed Preslar  
1312 Southgate Ave., Louisville 40215

**Louisiana**

Greater New Orleans S/D Callers—  
Glen Dohre, 1482 Mithra St., New  
Orleans 70122

**Massachusetts**

New England Council of Callers—Ed  
Ross Smith, P.O. Box 184, Wenham  
01984

North of Boston Callers—Dick Delery  
5 Kendall Dr., Woburn

**Michigan**

Michigan S/D Leaders—Bill Hopkins,  
1710 Dover, Ferndale 48220

**Minnesota**

Central East Callers—Tom Carroll  
405 E. Bernard, W. St. Paul 55118  
Central West Callers—George Garton  
Fairmount, No. Dakota  
South West Callers Assn.—Tim Adreon  
1366 Oak Beach Dr., Fairmont  
Swingmasters—Doyle Kirby  
572 So. Pt. Douglas Rd., St. Paul 55119

**Missouri**

Central Mo. Callers Assn.—Ray Crowley  
1612 Hinkson, Columbia 65201  
Western Mo. Callers Workshop—Jack  
Smith, 11008 E. 34th, Independence

**Nebraska**

Lincoln Callers Assn.—Ernie Gross  
Route 1, Syracuse 68446  
Omaha Area S/D Callers—Jim Tracy  
1405 William Circle, Millard 68137

**Nevada**

Southern Nevada Callers Assn.—Buzz  
Smith, 2327 Poplar, Las Vegas 89101

**New Mexico**

Central N.M. S/D Callers—Dick  
Siebenforcher, 5914 Hannett, N.E.  
Albuquerque 87110

**New York**

Capital Dist. Callers—George Schacher,  
3 Beechwood Ave., Ballston Lake 12019  
Central New York Callers—Irwin  
Dorfman, 14 Cedarbrook Cresc.,  
Whitesboro 13492

**North Carolina**

Piedmont Callers—Ed Raybuck  
Route 1, Box 226, Advance 27006

**North Dakota**

North Dakota S/D Callers—Virgil  
McCann, Thompson 58278  
Southwest Dist. Callers—Allen Roth  
1907 N. 17th, Bismarck 58501



**Ohio**

Great Lakes Area Council of Callers Assns.—Stan Burdick, 1514 Oakmont Lane, Sandusky 44870

Lima Callers—Jess Fugate  
RFD #5, Sidney 45365

Southwestern Ohio Callers—Charley Martin, 439 W. Loveland Ave., Loveland

Toledo Area Callers—Butch Little  
P.O. Box 111, Grelton 43523

**Oklahoma**

Central Dist. Callers—Jud Webster  
1603 S. Jensen, El Reno

N.E. Okla. Callers—Chuck Dwyer  
517 S. 75th E. Ave., Tulsa

**Oregon**

Columbia Callers—Clarence Cheney,  
P.O. Box, Gearhart

**Pennsylvania**

Penn-York Callers & Teachers—John Kaltenthaler, Box 277, Pocono Pines

S/ & F/D Leaders of Delaware Valley  
Bill Johnston, Box 523, Skippack 19474

**Rhode Island**

Narragansett Callers—Russ Adams  
150 Cole Ave., Warwick

**South Dakota**

Black Hills Callers—Harold Weiss,  
Parmelee

**Tennessee**

Memphis Callers Workshop  
Bill Johnson, 1520 E. McLemore  
Memphis 38106

Tennessee S/D Callers—Clyde Smith  
504 Cherrydale Dr., Columbia

**Texas**

Houston Area Callers—Johnny Reagan  
1127 Del Norte, Houston 77018

North Texas Callers—John Hozdulick  
511 Lee St., Cedar Hill 75104

S/ & R/D Callers & Teachers of Texas  
Panhandle—Jack Wardlow, Rt. 2,  
Shamrock

**Utah**

Ogden Area Callers Council—Don Smith  
4617 S. 450 W., Ogden

**Virginia**

Hampton Roads Callers—Ron Nelson  
9301 Buckman Ave., Norfolk 23503

**Washington**

Aberdeen Callers—Harry Swanson  
208 Hill Rd., Aberdeen

Central Area Callers—Paul Clements  
Box 2303, Wapato

Northern Area Callers & Teachers—  
Ken Corrier, Box 415, Okanogan

Peninsula Teachers & Callers—Jerry  
Trogon, P.O. Box 168, Manchester  
98353

Puget Sound Teachers & Callers—Bill  
Metz, 728 Beverly Dr., Everett

Spokane Callers League—Ray Hafner  
E. 1202 10th, Spokane

**Wisconsin**

Central Wisc. Callers—Don Soeder  
1339 Cherry St., Wausau

Milwaukee Area Callers Council—Mel  
Kremer, 8216 W. Glen Ave.,  
Milwaukee 53218

**Canada**

Calgary Callers—Orval Martin  
1937 28th St., S.W., Calgary, Alberta

Edmonton & Dist. S/D Callers—Mrs.  
Jimmy Lindsay, 11004 100th Ave.  
Edmonton, Alberta

East Kootenay Caller-Dancer Assn.—  
James Scanland, Box 11,  
Cranbrook, B.C.

Kootenay Callers—Harold Gate,  
2103 Daniel St., Trail, B.C.

Lower Fraser Valley Caller-Teachers—  
Esther Bothwell, 9640 137A St.,  
Surrey, B.C.

Vancouver Island Caller-Teachers—  
Jack Weber, 1162 Greenwood Ave.,  
Victoria, B.C.

Western Manitoba Callers—Harvey  
Robertson, Margaret, Manitoba

Nova Scotia Callers Assn.—Arch  
Erickson, P.O. Box 391, R.C.A.F. Stn.  
Greenwood, Nova Scotia

Toronto & Dist. S/D Assn. Callers—  
Bill Cooper, 1035 Henley Rd.,  
Cooksville, Ont.

Parkland S/ & R/D Callers & Teachers—  
John Hutchinson, 550 19th St., W.,  
Prince Albert, Sask.

**Europe**

European Callers & Teachers—SGM Jim  
LeBlanc, Pers Div, HQ USAREUR  
APO New York 09403 (Germany)

**Orient**

Far East S/D Callers Assn.—Clyde Bell,  
Jr., CTI, USN—USNAVSECGRUACT,  
Box 22, San Francisco 96668

**ROUND DANCE  
ASSOCIATIONS**

The following listings will provide you with at least one contact address for each one of the associations. As in the previous two listings, changes of officers will occur sometime during the current year but correspondence will be handed on to those responsible for acknowledging.

**Alabama**

Dixie Round Dance Council  
Joe Carnevale, 4312 Horace Dr., N.W.  
Huntsville 35805

**Arizona**

Arizona R/D Leaders—Ed Skiba  
2528 E. McKellips Rd., Lot 144, Mesa

**California**

R/D Teachers Assn. of No. Calif. Gordie  
Gust, 1561 Blaney Ave., San Jose  
R/D Teachers Assn. of So. Calif.—Joe  
Cohen, 17224 Donmetz, Granada Hills  
91344

San Diego R/D Instructors—Bill Keller  
1645 Watwood Rd., Lemon Grove  
92045

**Colorado**

Colorado R/D Assn.—John Watts  
P.O. Box 2053, Pueblo 81004

**District of Columbia**

R/D Teachers Council—Dottie Heatwole  
1439 Oakview Dr., McLean, Va. 22101

**Florida**

Round Dance Council of Fla.—Byron  
Markle, P.O. Box 1142, Venice 33595

**Indiana**

Central Ind. R/D Council—Ken Mullen  
3316 N. Emerson, Indianapolis 46218

**Kansas**

Kansas R/D Assn.—Robert Anton  
Kinsley

**Michigan**

Mich. R/D Teachers—Bob Darby  
1410 Rossman, S.E., Grand Rapids

**Minnesota**

Twin City R/D Leaders—Bill Britton  
3097 Sandy Hook Dr., St. Paul 55113

**Missouri**

Mid-America R/D Teachers—Lloyd  
Booth, 9312 E. 27th, Independence  
64052

Missouri State R/D Assn.—Ocie Weir  
408 Hill Trail Dr., Ballwin 63062

**Texas**

Texas R/D Teachers—Arthur Leslie  
302 Waverly Dr., Corpus Christi

**Canada**

Winnipeg R/D Teachers Council—Thord  
Spetz, 320 Conway St., Winnipeg 12





# PHRASING

Here is another  
in this valuable  
reprint series  
PART IV

*by Terry Golden, Colorado Springs, Colorado*

**A** KNOWLEDGE OF MUSIC, is, of course, helpful in every aspect of calling and its importance should not be under-rated, but again, obviously, you can manage without it. You can make yourself phrase conscious just by listening to music with a view for the phrasing. Some tunes have more obvious, easy-to-hear phrasing than others.

As a rule, tuneful pieces having sustained tones, (fiddlers call them "low-bow" numbers), have plainer phrasing than the relatively tuneless jiggy-jiggy-jiggy-jiggy type of southern hoedown which is all rhythm and not much melody. Also, it seems as though something about 6/8 time makes the phrasing more apparent — (tunes like "Haste to the Wedding," "Rig-a-jig-jig," and "The Irish Washerwoman"). Select at first a record of a clearly phrased tune. Listen until you are sure of the phrasing, then start counting, "one-two-three-four-one-two-three-four-one-two-three-four..." making sure that you're not only in time with the music, but in gear with the phrasing, too. **DON'T PAUSE AFTER EACH COUNT OF FOUR!** The music won't wait for you!

There is no pause at the end of a phrase of music — the beat keeps right on going. The end of a phrase is marked by certain recognizable characteristics of the tune, and each tune may be different. After counting this a while, stop, listen a while, and start counting again. Repeat this a number of times until you are sure that you automatically *feel* the musical phrase. Then have several phrases of memorized call ready, prepared in four-beat phrases. After counting a while, and if you're sure that you have the idea and are counting in phrase, start into the call, being sure to start your call on the first beat of the phrase, and being sure to stay in phrase.

Do it something like this: "One-two-three-four-one-two-three-four- All jump up and never come down. Swing your partner round and round, Promenade your honey around, Promenade around the town." (This sample call consists of four phrases of four beats each, preceded by two introductory phrases of counting). Do this a while, all the time listening to the music, noticing how you're matching your call to the music; then stop, listen a while, and do it some more. Then do it using different prepared phrases.

After doing that a while, then *purposely call out of phrase*. Use the same call and the same words, but start the call on the count of two, three, or four instead of one. Something like this: "One-two-three-four-one-two-three-four-one-All jump up and never come down," etc. (This will make you one beat late, and make you one beat out-of-phrase). Then do it again, starting *two* beats late, like this: "One-two-three-four-one-two-three-four-one-two-All jump up..." etc.

Then do the same thing starting three beats late — "One-two-three-four-one-two-three-four-one-two-three-All jump up and never come down..." etc. In every case, try to listen to the phrasing of the music, so that you make yourself aware of the different feeling you get as a result. Be sure to select a clearly phrased tune — one that is so clearly phrased that you feel uncomfortable being out of phrase. Probably any or most of the tunes used in the older singing calls are good from this standpoint.

Some people may find that at first they can't detect the phrasing. If you're not sure of yourself, get some friend with a keener musical ear than yours to help you out and help you make sure you know whether you're in phrase or not.

*(Please turn to Page 38)*



# THE DANCER'S **WALKTHRU**

## ASSOCIATION SPELLS SERVICE

*Sets in Order*

"An organization of persons having a common interest," so says Mr. Webster about an association. And so, too, by their very deeds reflect the many square dance associations across the world.

A banding together of clubs within a geographical area, square dance associations came into being with the common interest of serving the cause of square dancing. Infrequently as time has passed and they have grown, they have become inbred to the point that their initial purpose has been forgotten. This is not the general situation in an association but a thorough housecleaning from time to time can be beneficial in any establishment.

Let us look for the moment, then, at some questions which might be asked of all square dance associations.

### **What's the Score?**

We venture that most associations can quickly recite the number of clubs which belong to it. But we wonder how many associations could list how many clubs in its area do not belong—and why? Would it be worthwhile to make a survey of the missing members and tabulate their reasons for not joining? Would these answers dictate some possible remedies an association might undertake?

Most associations can probably list the number of square dance classes being conducted, but do they know how many people this includes? Are they aware of what direction these new dancers are to go when class is finished? Are there sufficient clubs to accommodate them and if not, are they to be lost to the activity?

Is an association knowledgeable about what square dancing is being taught in schools within its geographical confines? If so, is it aware of how this dancing is being handled? Remember these school children may or may not be our future square dancers. Can an association help a school with its square dance program?

Would there ever be an honorary membership an association might award to school groups?

### **What is Success?**

Within an area there may be any number of successful square dance clubs. Has the association ever undertaken to discover what makes these groups successful? Of course there is no one answer, but the many secrets of many groups may be helpful to newly formed clubs or to ones which may be floundering. Within any given area, certain conditions will be the same and are bound to affect all clubs, and answers to the above circulated among all clubs might be a saving factor.

What better project than to analyze successful clubs and let others know about it. Ways of handling hospitality, invitations, guests, refreshments, the personality of club and caller, the variety obtained with different callers — all might be included in such a tabulation.

### **Finances**

Does an association keep its member clubs informed on its finances? When the plus side of the treasury continues to mount, how is the money spent? Is a fiscal statement circulated each year? Do member clubs have an opportunity to suggest ways to use the money?

Of course there are always standard expenses incurred with any group, such as meetings, printing, publicity, stationery, etc., but beyond this need where does the money go? Some associations contribute annually to various charities. A worthy idea, but don't overlook the old saying, "Charity begins at home." Has the association ever discussed the many ways surplus funds might be spent to assist and promote square dancing within its own area?

— — —

A lot of questions, you say. Yes, but if such questions evoke even a few answers, just think of what benefits might be felt throughout the square dance world next season!



## PARTY THEME IDEA



**H**ERE'S A RATHER SIMPLE IDEA on which you might hinge a future club party. Because it's the type of theme that asks its participants to let themselves go and have fun, it could tip over into the "silly" field. Therefore it is well to know your dancers and be able to judge their reactions before putting such an idea into effect. Wise planning and knowing when enough is enough can make this a delightful evening without it becoming either ridiculous or insipid.

### Invitations

Use bright colored, light-weight construction paper and cut each invitation into a large triangle. All necessary statistics about the dance,

such as what, where, when, how much, caller, etc. should be printed on one side. Fold each one with the written information on the inside so that all three points meet. Mothers, remember the old, tri-fold for diapers? Fasten each with a tiny safety-pin.

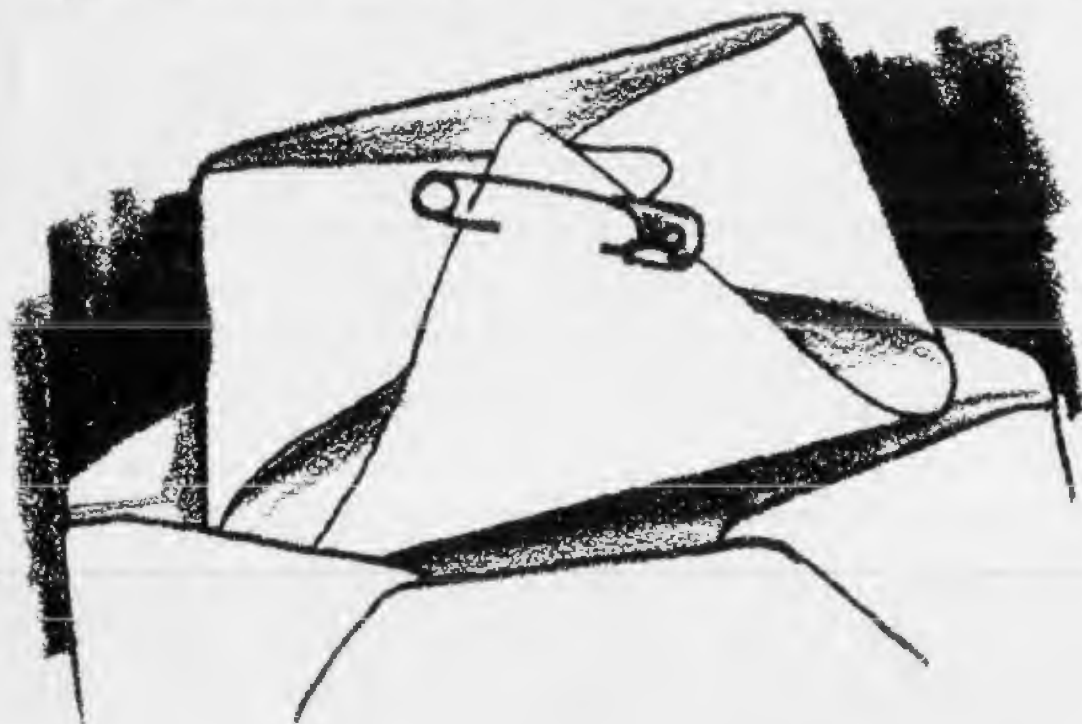
Design your finished invitation so that it will fit into a standard-size envelope and you will save yourself some needless shopping for an unusual shape envelope.

### Contest

The invitation might ask each dancer to bring along a baby picture of himself, identified on the back. Provide a large bulletin board for mounting these pictures. If your club meets in a school or recreation building, there may be such a board available — otherwise poster board, cork, beaver board, etc. would be satisfactory.

Have a committee on hand to accept the pictures as they arrive. Mount them with small pins at an outer corner so as not to damage any photos. After all, someone's scrapbook has a temporary space awaiting a picture's safe return. Put an easily readable number under each photo.

During the evening provide all dancers with paper and pencils and let them try to match up the cherub faces with the adult dancers





present. A prize to the winner, of course, and why not one of those paperback books with the humorous baby pictures and unusual captions?

#### **Decorations**

Starting several weeks early, ask some of the lady members to clip appropriate pictures and baby advertisements from magazines. The larger ones are most easily seen and enjoyed. These can be attached to walls and doors with masking tape. You might add some "local" funny captions of your own with a felt marking pen.

String a clothes-line of diapers across the stage, put a highchair next to the caller's stand, make a floral arrangement in a "potty" and put it on the entrance table, etc.

#### **Dances**

Bring your caller into the planning early and perhaps he will work some appropriate calls into his evening's program. Such dances as "Baby Face," "Coney Island Baby" or "My Baby Just Cares For Me" would be suitable and undoubtedly he'll have additional suggestions of his own.

There is an easy mixer, "Baby Look At You Now" which can be quickly taught. In the event that you do not have this, the instructions can be found in SIO's 1968 Double Year-book.

## **The WALKTHRU**

#### **Stunts**

Here are two short ideas which might be used during the evening. Select three or four of your larger male members and provide them with baby bonnets. Ask their wives to sit in chairs (be sure the chairs are sturdy) and give each wife a baby bottle filled with milk (or water). Hopefully without crushing the gals, have each husband sit in his wife's lap and see which mother can get her "baby" to finish his bottle first.

If you can round up two or three tricycles, have a race between two or three men, as needed, to see who can ride from one end of the hall to the other first. Be sure to choose men who somehow can get themselves onto the trikes without pulverizing them.

As these two stunts really are in the silly vein, be sure and keep them short and snappy. They will provide a touch to the atmosphere without becoming dull.

#### **Refreshments**

Your choice here, but we might suggest paper bibs for everyone instead of napkins.



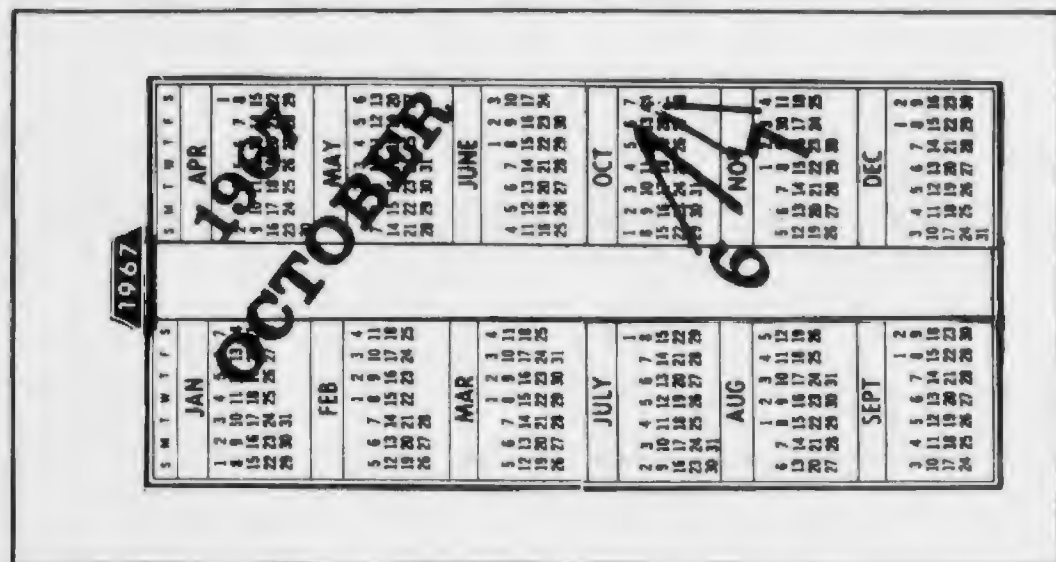


## IDEA DEPARTMENT

Looking for ways to call attention to a "big" up-coming event? Here's an idea the San Angelo, Texas, Square Dance Festival used last year.

Pocket-sized calendars were printed in black and white. One side listed the festival name, date, location and featured callers and round dance leaders. The other side was a useable calendar with the festival weekend clearly marked in red.

A practical reminder which probably was not too expensive to produce in quantity.



## SUBMITTING BADGES

If you have sent in your club badge for possible inclusion in the Badge of the Month feature, please don't be discouraged if you haven't yet found it in print. We work many months in advance on this column and currently have a fairly sizeable file of badges on hand.

Unusual badges which show ingenuity and originality and which will inspire other square dance clubs to develop eye-catching badges of their own are what we are looking for. Club badges and not special gimmick badges are appropriate and are considered in the order in which they are received.

We acknowledge every badge which is received. When submitting information please send an actual badge or a black and white glossy photo of the badge. Color pictures or pencil sketches are not suitable. Also please include such information as how the name and design were chosen, where the club dances, its size and any unusual features which might be of interest to our square dance readers.

## IDEA DEPARTMENT

The Jacks & Jills Square Dance Club of Cherry Hill, New Jersey, is sponsoring a new

club, an offspring from the parent group. It is hoped this club will be an answer to comments which have been heard such as:

"I feel like I have three left feet when I get with experienced dancers, even though I made out fine in class . . .

"I'd like to learn more round dances . . .

"I danced regularly for five years, but not much lately, so I'm really too rusty to join experienced dancers . . .

"I hesitate going to a dance because I am a single and might not find a partner."

Entitled The Jacks & Jills Yearlings, the club will provide intermediate dancing for newer or "rusty" dancers, feature round dance lessons, and also offer a place for singles to find partners for the evening. At the offset some 20 gals and 20 men signed up separately, in addition to 15 couples interested in this possible re-entrance or continuation in square dancing.

A pat on the back to these folks who obviously are sincere in seeing that square dancing is available to everyone.

## BADGE OF THE MONTH

EMMA WILKINS

SILVER SPRING, MD.



At first glance do you notice anything unusual about our badge for July? Perhaps that's a misleading question because there are several unusual features about it. Let's start again. Can you discover the name of the club featured this month?

The dancer's name is certainly readable; her city and state are there (a feature the club feels is most important as its members come from several communities); but what else? Notice the two items attached to the bottom of the badge? Decipher them as certain pieces of wearing apparel and you have the club name.

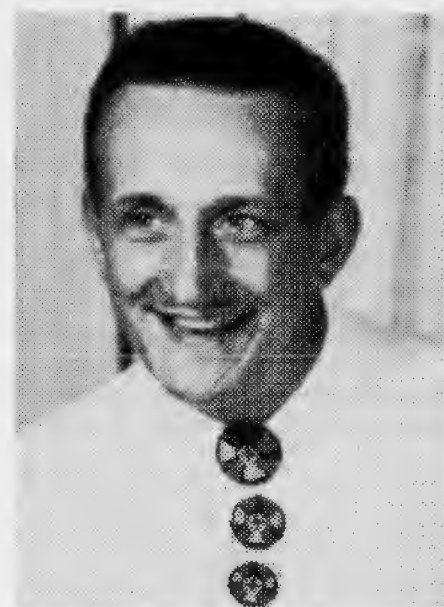
A full-scale election complete with campaign posters and voting booth was held to select a title and with the final choice the "Great Society of Boots 'N' Bloomers" was off to a roaring start.



# INTERVIEW

VARIETY, RHYTHMS AND TIMING—HOW GREAT A PART DO THEY PLAY IN A SUCCESSFUL SQUARE DANCE PROGRAM?

**DON  
ARMSTRONG**



*Few people in square dancing today have as broad an interest and background in the activity as does Don Armstrong of Port Richey, Florida. Don and his wife Marie have spent a good number of years in all phases of dancing. Both are callers, and Don's many years of calling contras, quadrilles and contemporary dances (he has written many fine singing calls including Tradewinds, Trail of the Lonesome Pine, etc.) makes him an ideal interviewee on the subject of many of today's square dance situations. We began our interview by asking Don when he does have an opportunity to participate in dancing, what it is that he most enjoys about the activity.*

**Don Armstrong:** The association with the people — the opportunity to hear music, dance to music and to move gracefully in company with a group of other people who are all doing the same thing at the same time.

**S.I.O.:** With that as a starter, would you say that today's square dancing would satisfy this desire?

**Armstrong:** I'm afraid not — not any longer. Primarily it is because in many of our clubs today we have dropped the use of the other associated forms of dance that I grew up doing — the rounds, the contras, the quadrilles, the circle mixers and the other pleasant forms of dancing. And, too, I miss the other rhythms — the 6/8 rhythm, the waltz rhythm, the polka and czardas rhythms.

**S.I.O.:** You can't get just as much fun out of today's contemporary style of square dancing?

**Armstrong:** I don't, as an individual, altho' I am probably in the minority. But I don't feel I am given the opportunity to move gracefully and to take whatever time is necessary as provided by the music, to complete a given figure.

**S.I.O.:** And that brings up the subject of timing. How important is it and what is your definition of timing?

**Armstrong:** Let me invert that question. My definition of timing would be whatever time is necessary to do the action gracefully — whether it be in waltz or square dance or contra or anything else. It is indicated by the music to which you dance. In other words, you don't ever interrupt a waltz phrase to begin something else. You don't necessarily have to adhere to phrase in square dancing today but you should adhere to the beat and not be dancing on the up-beat all the time. To me, if you don't dance to the music, the definition of dance is violated. You're only dancing, then, to a beat; you might as well just stamp your feet.

**S.I.O.:** What would be the object in square dancing, then? To get thru a movement as rapidly as possible and be ready for the next call, perhaps?

**Armstrong:** I don't think this is possible unless you're dancing as an individual. There should be guidelines that indicate to all dancers what would be a contemporary middle-of-the-road



time when everybody could achieve the same thing and arrive at the conclusion of a figure at the same time. The guidelines are available in the music; why not use them?

**S.I.O.:** You mentioned earlier about the enjoyment of variety in your squares and rounds. Tell us a little more about this variety.

**Armstrong:** I regard variety as being divided into a couple of different categories. First, there is the variety by whatever music you are dancing to. Obviously, that can be achieved in today's square dancing by the balance of singing calls to the balance of hoedown-type music. Inclusion of some of the 6/8 or jig-type rhythms by the caller for his patter calls would help provide variety in music.

Also, there is a variety in music which most clubs don't have today by failing to include rounds or quadrilles or circle mixers or contras. I refer primarily to the use of waltz rhythm. This does not necessarily mean doing a closed-position waltz. There are a lot of fine dances that can be done in circle formation and square formation that utilize waltz rhythm. They are a lot of fun to do and provide a lot of satisfaction. The other rhythms—two-step, polka, czar-das, which can be accomplished in circles and rounds are obvious.

The other forms of variety come from what you do in dances. In squares this could mean basics. There is no variety in doing nothing but new basics. The number of basics you use in an evening of square dancing is much more limited today than it was ten years ago. Callers might disagree but if they would take a look at their programs and see how many basic calls they used at their last dance and then see what they used ten years ago, they might be surprised.

Then there are varieties of formation. The moment you go from a square to a contra line or a two-couple circle to a single circle, you have added variety. You don't have to add complexity or make the dance more difficult.

**S.I.O.:** Speaking to the dancers, how do you think they can get more enjoyment from their square dancing?

**Armstrong:** You can realize that the eventual result of the dance is in your hands. The caller will give you the time but only if you will take it and use it. So it's up to you to stay within

the beat of the music — to use the time to accomplish the things gracefully, to try to dance as a courteous and graceful person moving together with seven other people in your set. You can be willing to try what your caller asks you to do in the way of rounds or circles or contras. Even if you know how to square dance best, you can get a great deal more pleasure if you are willing to try other forms.

**S.I.O.:** What about round dances in a square dance program?

**Armstrong:** I am admittedly biased. I grew up in an atmosphere of square dancing which referred to all these other forms we've been talking about, including round dancing. I think that rounds, within the capability of the people who are in the room square dancing, should be included in any square dance program.

**S.I.O.:** How important is it for dancers to continually learn new rounds, as opposed to the ability to do the familiar dances?

**Armstrong:** Change for change itself is not a criterion. This has been said in many ways by many people but it sums up my answer. I don't think it's important at all to do anything new unless it's good. If it's pleasant and graceful and fun, why not use it? But not to the exclusion of other good things which have been tried and found true. Do what you enjoy doing, accept what is good when it comes along and reject what is bad, and let it go at that.

**S.I.O.:** Thinking still as a dancer, what suggestions would you make as to the quality of dancing?

**Armstrong:** I think maybe a dancer would be more familiar with the word style than the word quality. The prime requirement is comfort — plus grace. Are you moving comfortably and gracefully and permitting the seven other people to move comfortably and gracefully because of what you do? The next thing is body mechanics, your own interpretation of the music. Do you look — again — comfortable and graceful? Or grotesque — or funny? You don't have to affect anybody else's style. You can dance as an individual who is trying to have a comfortable evening of dancing with seven other people.



**S.I.O.:** What about the person who does not enjoy rounds, contras, etc., but only the most modern, the newest calls?

**Armstrong:** If that person has made a sincere effort to learn round dances or contras, etc. and still doesn't like them, he shouldn't be asked to do them. Let him sit them out and dance what he does enjoy. But to reject something before you've made an effort to do it and understand it is rather silly.

**S.I.O.:** How can a dancer be an influence for good or bad where his club caller is concerned?

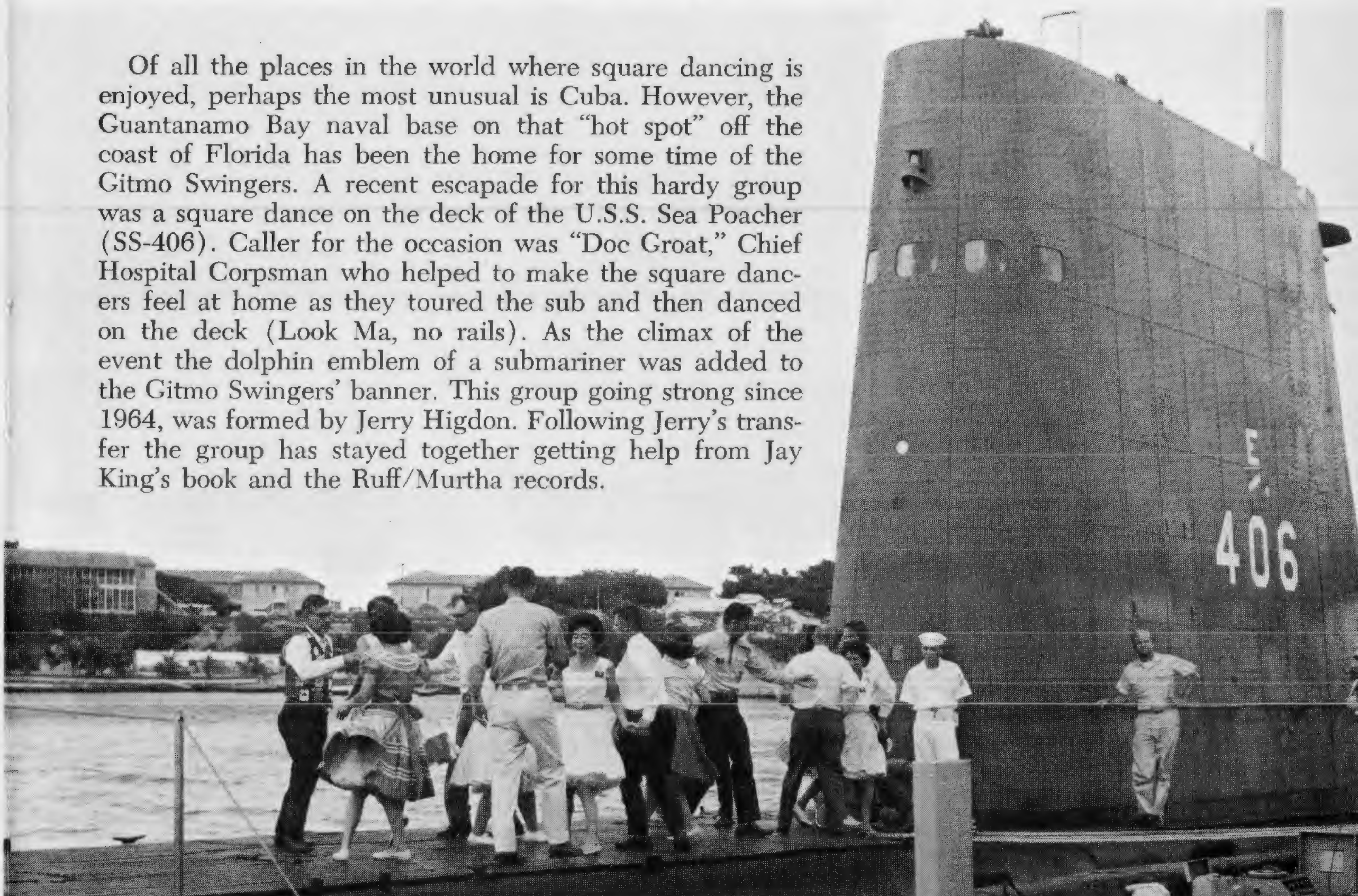
**Armstrong:** One of the biggest things the dancer can do — as a person and as a member of a club or group — is to avoid pressuring his caller into doing things he is not prepared to do because he, the dancer, has heard that another club is doing them. The dancer should be willing to accept the caller for what the caller should be — a leader — and the dancer should be willing to accept this leadership. Many newer callers have not had the opportunity to develop the strength of leadership some of the long-time professionals have and so are prone to try to please everybody. Which never works. I think there is a word in busi-

ness which could certainly apply to the dancer-caller relationship — a fiduciary relationship — one places his trust in the other but also accepts faith and trust from the other. It's a 50-50 proposition.

**S.I.O.:** And what about the caller's responsibility?

**Armstrong:** He has a great responsibility. He has to accept the fact that the group does or should regard him as a leader. He must provide entertainment and guidance as to what is being danced and how it is being danced, whether it is an evening of pleasure or rowdiness or constant use of new basics or a boring evening because he hasn't planned his program well. The minute the caller fails to give his best, which includes advance program preparation and research, he is not delivering his job. I think the caller should be a good dancer himself. How else can he know the difference between comfortable and uncomfortable dancing? And the caller has a responsibility to the dancer to make himself acquainted with round dancing, with contras, with quadrilles, with other forms of music, so that he can lead the group in an evening complete with variety.

Of all the places in the world where square dancing is enjoyed, perhaps the most unusual is Cuba. However, the Guantanamo Bay naval base on that "hot spot" off the coast of Florida has been the home for some time of the Gitmo Swingers. A recent escapade for this hardy group was a square dance on the deck of the U.S.S. Sea Poacher (SS-406). Caller for the occasion was "Doc Groat," Chief Hospital Corpsman who helped to make the square dancers feel at home as they toured the sub and then danced on the deck (Look Ma, no rails). As the climax of the event the dolphin emblem of a submariner was added to the Gitmo Swingers' banner. This group going strong since 1964, was formed by Jerry Higdon. Following Jerry's transfer the group has stayed together getting help from Jay King's book and the Ruff/Murtha records.







1



2



3

## STYLE SERIES: REMEMBER FORWARD SIX?

**I**T'S MORE THAN MERE nostalgia that prompts us to bring up the "grass roots" figures and display them in the Style Series every now and then. Here's a trio of old timers built around the theme of Forward Six. The starting formation is the same in all examples and we've supplied an opener and some calls to fit the figures in the Workshop section.

In the simplest form the two lone men do a

do sa do (2). Next, the two men with the ladies raise their right hand and lower their left (3) to direct the right hand lady in an arch and the left hand lady under (4) so that, with a simple roll (5), they move to the head men and new positions in another line of six (6). Three more times through the pattern and they would be ready for an allemande left.

One variation is the Double Bow Knot. Starting from the same lines of three (7) the men with the ladies as before raise the right hand up and the left hand is kept low (8). Instead of releasing the hands, the men simply follow thru, letting the left hand lady duck under and move forward in one direction as the right hand lady arches (9) to end in the



7



8



9



13



14



15





same lines of three facing out (10). To complete the movement, repeat with the left hand high and the right lady ducking under (11) with the ladies once again pulling the man under his own raised arm (12) to regain original starting formation (7).

To wrap up the series we use the arch and under variation, known as "Back you Blunder" or "Triple Duck." The object, as in the first series, is to get the ladies as shown at the start (1) to the next stage with the headmen (6). This time the action will differ considerably. Starting from the same lines of three (13) the active men (those with the ladies) will release the lady on their left and taking the lady on the right with them, will move

forward to hook elbows with the other active man in a diagonal stretched-out line of four (14). Raising the right hand and making an arch with the lady beside them, the men start to turn the line while the ladies they had released start moving forward in an opposing direction, ducking under the arches (15). The line of four continues on in its counter-clockwise direction as the two single girls duck under a second arch (16). Moving on further they duck a third time (17). At this point, the active men release the girls who roll to positions with the head men (18). The solo ladies also drop into place and the two active men move to their original side positions (6) to end the movement.





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

## Delaware

Those redoubtable Sheriffian Squares plan their Annual Reunion for Delaware this year — the actual spot being the Treadway Inn at historic Dover. The Sheriffians, mostly military personnel, danced together in Morocco and manage get-togethers for square dancing in a different area each year.

Circle Four Club of Stanton has had as guest callers in the past few months; Al Brundage, Max Forsyth and Bruce Johnson.

— *Matilda Stanford*

## D. C. Area

There is square dancing thru Sept. 7 at Randolph Junior High School in Rockville, Md., a suburb of D.C. Two different callers for each dance. A telephone number to call is (301) WH 5-5241.

— *Paul Hartman*

On Saturdays July 6, 13, 20, 27; Aug. 3, 10, 17, 24, there will be square dancing at the Chillum Fire Dept. (!), Hyattsville, Md. Call (301) 937-7637.

— *Chuck Stinchcomb*

## New Jersey

The Grand Prowlers' summer dances are at Egberts Lake, Marcella, on July 20, Aug. 3 and 17, with Hal Holmes, Chip Hendrickson and Ken Casazza calling.

— *Edward Knight*

Hix and Chix dance at Farview Ave. Firehouse, Paramus, every Thursday. Call Carl Hansen at (201) 664-2740.

With many of the member clubs in the Northern N.J. Square Dancers Assn. having traveling groups whose prime purpose is to dance with and so become better acquainted

with other area dancers, the association has established a special patron's badge for any square dancer who has danced with every club in the association and presented a written record thereof. Tenakill Twirlers is distributing Patron Record Cards free to any who want to earn this badge.

— *Peg Tirrell*

The Sunset Beach Ballroom at Almonesson has square dancing on first and third Wednesdays and on July 31. For information, Bill Thiede at (609) 881-5217.

## Rhode Island

On May 9 the Rhode Island Callers Assn. sponsored its 15th Annual Spring Swing at Rhodes on the Pawtuxet, Cranston.

— *E. Ponthuant*

There is square dancing on Saturdays thru Aug. 31 at Suncraft Indian Trail, Coventry. Dancing is outdoors but there's a nearby hall, just in case. Call Reggie Carr, 397-3668.

## Massachusetts

The Gingham Squares will have a Carnival Dance on July 20 at Circle C Hall, Millbury. On Aug. 17 they will have an Outdoor Dance and Corn Boil on the Sentry Super Parking Lot in Millbury. Both dances will be presided over by Leo Chauvin and guest callers.

Gay Promenaders will dance on first and third Tuesdays of July and August at Kramer's Hayloft, So. Weymouth. Contact Marylou Ryan, VI 3-8515.

## New Hampshire

The 3rd Annual Camping Weekend will be held at Angle Pond Grove, Sandown with Art T-Bow as caller. Write Cliff Gear, P.O. Box 401, E. Hampstead 03826, for more info.

Spindrifters Club dances every Thursday at the Town Hall in Rye. Contact Bob Goodsell at 964-8468.

— *Rita Walker*

## New York

The Lima Grand Squares dance at Max Raney's Barn, East Bloomfield, every Friday evening thru Aug. 30. For information call 1-716-533-1380.

— *Ruth Fanton*

Newest entrants into the square dance world in Binghamton are the teenagers. Heels & Toes Teen Club dances weekly. In March they hosted a graduation dance for a PTA-sponsored social dancing class and slipped in a square dance exhibition as bait for new members. Favorite rounds are Miss Frenchy Brown and Bramble Bush.

— *Chuck Fitzgerald*

The 3rd Annual Square Dance for the Jenkins Christmas Project Fund will be held at



Glendale Park Pavilion in Pottersville on Aug. 17, with Tom Trainor calling. More information may be had from Bill Jenkins, Mockingbird Hill, Minerva, N.Y.

There is Western square and round dancing at the McBurney branch of the YMCA at 215 W. 23rd St., near 7th Ave., in New York City. Whirl-A-Ways meet on Tuesdays, with Harry Lazar and Erin O'Daly in charge. Contact Lazar at IL 9-3923.

Square Swingers meet every Friday from 5:30 P.M. to 8 P.M. in the New York area. Contact Dick Maddocks at (914) PE 5-2217.

In Cornwall there is square dancing on 2nd and 4th Saturdays during July and August, again with Dick Maddocks.

The Pacesetters dance at Bear Mountain on first Fridays with Ken Anderson guest calling in July; Decko Deck in August; Jim Mayo in September.

#### **Connecticut**

The Homenoscitt Square Dance Club of Clinton has a workshop every Wednesday at the Legion Hall in Clinton. The regular club dance is on 1st and 3rd Fridays at the Town Hall in Clinton. Contact Henry Clinton, 669-7980.

— *Mrs. Mary Harris*

#### **Pennsylvania**

The Penn State Festival will attract dancers to the Pennsylvania State University campus on Aug. 2-3 for the 15th Annual "go." Curley Custer, Dave Taylor and Carter Ackerman will be featured at calling and workshops; LeVerne and Doris Reilly, Jack and Alma Bassett, will handle rounds. Write for more information to Agricultural Conference Coordinator, Pennsylvania State University, 410 J. O. Keller Bldg., University Park, Pa. 16802.

— *Fred Snyder*

#### **Michigan**

The Battle Creek Area Callers Club is sponsoring an evening dance with Lee Helsel on July 6 at the Tekonsha High School Gym. There is also an afternoon "yak" session open to all leaders and dancers interested in further promotion of square dancing. The afternoon session will be held at Urbandale Savings and Loan Bldg. in Battle Creek.

— *Jo Duckham*

July 6 is the date of the annual Seaway Festival Dance given by the Western Mich. Square Dance Assn. It will take place at Walker Sports Arena, Muskegon, with Dick Jones as caller.

— *Arthur Klimek*

Rollaway Chapter of the National Square Dance Campers will have family dance outings

at East Lake, Hopkins, on July 12-14; tentatively at St. Cloud on Aug. 9-11; and at Pioneer Park, Muskegon on Sept. 6-8. Traveling square dancers are welcomed.

— *Alice Kniss*

Wayland Squares will dance at the High School Gym on July 20 and Aug. 17. Contact Jack Cook at (616) 792-2297.

Ringo Swingos will dance with George Peterson calling at Local 414 Union Hall, Hastings, on July 27 and Aug. 24.

— *Ron Cunningham*

#### **Nebraska**

There is square dancing at Promenade Hall in North Platte every Saturday night. Contact Jess Miller, 532-7555. At the same spot on 1st and 3rd Wednesdays a Round Dance Workshop is held.

The Omaha Area Square Dance Council will sponsor a summer dance on Friday, Aug. 2, at Sokol Auditorium, Omaha, with Dick Jones calling. Contact Wally Snowdon, 331-4659.

#### **Germany**

In the Munich area, the Wagon Wheelers meet every Saturday night on the 5th Floor of Bldg. #2, McGraw Kaserne. Contact is 1st Sgt. Paul Greer, B Btry 1st Bn 35th ARTY, A.P.O. New York 09029.

On May 10 the Boots & Ruffles of Ramstein held a class graduation at the Service Club, Ramstein AFB. On May 11 the Mannheim Mixers had their annual "River Rat Cruise," a boat trip on the Rhine with 5 hours of square dancing fun.

— *Beverly Morris*

#### **Indiana**

A group of square dancers whose chairmen are Reed and Ruth Moody present a monthly square dance at Larue Carter Memorial Hospital in Indianapolis and have, this past year, been collecting trading stamps in order to buy the hospital a much-needed 40-passenger bus. They had a goal of \$6900 and raised \$8000! Much of the credit is due to Louie and Anna Hauke who took on the details of running the project. The Haukes were recently given a well-deserved testimonial dinner in appreciation of their efforts.

Swingin' Singles dance 1st and 3rd Sundays all year at the Union Federal Savings & Loan Assn. Bldg. on E. Washington St. in Indianapolis. Contact Myrtle Evans, 787-8826.

At New Castle the Nettle Creek Steppers dance 2nd and 4th Saturday nights at Shelter House, Memorial Park. Contact Dave McAlister, Hagerstown 489-5333.

Just north of Evansville is Bauers Grove



# ROUND THE WORLD of SQUARE DANCING

where the Jim Dandys dance on July 4, 26; Aug. 23; Sept. 14, 28. Contact Harry Hale (812) 423-8713.

## Ohio

On July 14 the Bucks 'n' Dears and Gemini Squares will have their 3rd Annual Family Picnic and Free Square Dance 4 miles south of Ohio Turnpike on Route 8, Bedford. Callers will be Bill Jordan and John Hucko. Write J. E. Flynn, 148 Gould Ave., Bedford, for info.

— Wally Marsh

Plaids & Calico dance 1st and 3rd Saturdays in Port Clinton with Gene Webster calling. Contact Bud Starkey, 897-7835, Oak Harbor, Ohio.

Ralph Pavlik is club caller for Jelly Beans on July 12, 26; Aug. 9, 23, at the American Legion Hall in Brea. Contact Sam Candea, 777-4436.

— Steve Repas



## Wisconsin

Square and round dancers from everywhere are invited to the 10th Wisconsin Square Dance Convention on Aug. 2-4 at the South Campus of the High School in Waukesha. Convention Chairmen are Ralph and Ann Taylor and the person to write for registration information is Dorothy Hammond, 2603 N. 71st St., Milwaukee 53213.

— Bill Kersey

Pioneer Squares of Milwaukee dance 3rd Thursdays at Knotty Pine Hall during July and August. Contact Mel Hellrung, 463-1277.

## Illinois

There are square dances on July 6, 20; Aug. 3, 17; Sept. 7, 21, at the American Legion Hall, Bunker Hill. Contact Lewis White (618) 362-2846.

Lamplighters dance every Thursday at the Illinois K of C Hall in Collinsville.

## Missouri

The Lions Club in Rolla is where Duck 'n' Dive Club dance on July 20, Aug. 17 and

Sept. 7. Call 364-4268 for information.

In Jackson the Hilltoppers dance every Friday at the Lutheran Parish Hall. At Cape Girardeau it's the Allemanders every Tuesday at Cape VFW Hall.

## California

The 4th International Square Dance Festival is scheduled for July 26-28 at the Municipal Auditorium in Long Beach, with Dick Parrish and Lee Helsel calling, under the sponsorship of the South Coast Assn. For pre-registration write to Lynn Hazzard, 2417 Voorhees Ave., Redondo Beach or call him at (213) 370-8783.

— Vic Esworthy

Aug. 31 and Sept. 1 are the dates for the Central Coast Square Affair at San Luis Obispo in the Veterans Memorial Bldg. Central Coast Square Dance Assn. and Central Coast Callers sponsor. Write Dick Devine, 1030 Farrell Rd., Grover City 93433, regarding pre-registration.

Dick Sears will call for Pairs and Squares every Thursday and 4th Saturdays in Clovis.

Left Footers dance every Thursday at Peabody School, Calle Noguerra, Santa Barbara. Regular caller is Bruce Johnson, with an occasional guest caller. Contact O. L. Alcorn, 965-3467.

— Olie Alwin

## Idaho

The Intermountain Square Dance Assn. will hold its 13th Annual Funstitute at McCall on July 12-14 in the High School. On the staff will be the Hally Harshfields and Ross Crispinos.

— Hank Marmon

Gaylon Shull will call for the Upper Valley Squares at Student Union Bldg., Ricks College, Rexburg on Aug. 17. This club has celebrated its 14th year of dancing.

— N. L. Guidinger

## Utah

July 27 is the date of the Heart of Utah Square Dance Club's 14th Annual Jamboree in Manti. For information write Bruce Bown at Box 71, Manti 84642 or phone him at 835-5411.

## Montana

Western Montana Round Dancers will host the 8th Round-O-Rama on July 20-21 at the Columbia Gardens in Butte. Workshops and clinics on rounds will be handled by the Gene Arnfields; Vaughn Parrish will call the Saturday night square dance. To know more write Lucy McKee, Box 48, Kevin, Mont. 59454.

Promenaders dance 1st and 3rd Tuesdays at the VFW Club in Great Falls. Contact Gary Potter, 761-2964. "M" Squares dance every



Saturday at Malmstrom AFB Community Center, Great Falls. Contact Clark Cummings, 453-4430. There is also square dancing sponsored by the Great Falls Recreation Dept. on 2nd and 4th Wednesdays at Lions Park Pavilion. Contact Manford Artz, 452-1754.

— *E. M. Hasbrouck*

In Butte the Boots & Slippers meet Friday nights at assorted locations. Contact Tom Mellott, 723-8341.

Big Sky Squares dance on 3rd Saturdays during July and August with Carl Ruud calling.

There is square dancing at Wheatridge Grange in Denver on 1st and 3rd Fridays. Contact Joe Volosin, 956-6506.

### **Oregon**

Capital 8's of Salem dance on 2nd and 4th Fridays. Call 362-3472.

There will be open dances every 2nd, 3rd and 4th Saturday at Country Square Hall in Talent. Contact Floyd Workman at 535-1150.

### **Washington**

Lac-A-Do Hall on E. Bell Rd. in Olympia sees the Lacey Daisys dancing every 1st Saturday and the Round-A-Bouts Round Dance Club 1st and 3rd Tuesdays. Contact Pat Feeney, 491-2266.

Single 8's dance on 2nd and 4th Fridays at the I.O.G.T. Hall, Seattle. Contact Dean Nichols, PA 5-6142.

— *Ruth Anderson*

### **Ontario**

Saturday, July 13, is the date for the 6th Annual Star-Lite Affair at Fanshawe Park Pavilion, London, Ontario. Circle-N-Star sponsor and Ron Thornton will call. — *Millie Christie*

Hits & Mrs. Club dance Mondays at Tobe's County Gardens. Whirlaway Club dances every Tuesday at the same spot and Dancelot Club dances there on Thursdays. Contact Garn May, 968-8343, regarding the first two dances; Bob Williamson, 962-3077, for the third.

— *Jim Ketcheson*

In St. Catharines, Swing and Whirl will dance on July 10, 24; Aug. 7, 21, at Holiday Inn, Queen Elizabeth Highway. Contact Vic Garrington, (416) 935-5188.

Pioneer Square Dance Club with Collis Wood dances every Wednesday during July and August at Fairview Mall, St. Catharines. Contact Bill Patterson, 682-8227.

Club level squares and rounds will be held every Wednesday evening thru Aug. 28 at the Holiday Inn, east Toronto. Contact Ham Wolfrain, 466-3020.

Allemanders-Promenaders and Kingston Towners have their summer dance program at Lake Ontario Park Pavilion every Wednesday night. Contact Austin Law, 542-1147.

### **Manitoba**

A number of Summer Camporees are planned for Canadian and States areas. On July 12-14, the location is Husavick, Man.; on Aug. 2-5, Thief River Falls, Minn.; on Aug. 23-25, Kenora, Ontario. Write Joe Johansson, 330 Edward East, Transcona, Man. to learn more.

— *Bus Kenyon*

### **Nova Scotia**

A dance will be held each Wednesday night thru Aug. 28 in the Cahn Lecture Room, Canadian Forces Base, Windsor Park, Halifax, with Metro Square Dance Council sponsoring. Contact Ches Knoulton, 422-4167.

### **Texas**

Square dancers visiting Hemisfair Worlds Fair in San Antonio are invited to dance with Kerchief and Calico at the Presidents Ball on July 13, at Service Club No. 1, Fort Sam Houston. Contact Clyde V. Jones, LE 3-1006.

### **Louisiana**

The Blue Star Jubilee will be held this year at the Palomino Room on the Bar None Ranch near New Orleans on July 13. Callers will be Billy Lewis, Johnny Creel and Tex Brownlee. The dance is limited to 70 squares.

— *James Wilson*

### **Maryland**

The Mason Dixon Square Dance Federation is presenting the 5th Star Spangled Banner Festival on Aug. 15-17 at the Sheraton Belvedere Hotel in Baltimore. Callers slated are Dick Jones, Dave Taylor, Vaughn Parrish and Phil Adams — with Joe and Es Turner on the rounds. Write Cliff Johnson, 6804A Townbrook Dr., Baltimore 21207, for details.

### **Florida**

The Orange Park Promenaders will be dancing at the Doctors Inlet Civic Center at Jacksonville every Friday. Call 388-2703 for more information.

At Vero Beach the Circle Eights will circle every Saturday at the Community Bldg. Contact Russell McKnight, 567-3976. On Friday nights the Harbor City Squares will dance at the Recreation Bldg., Eau Gallie. Contact James Hansen, 254-4235.

— *Ruth Hinkel*

Visitors to the Kennedy Space Center may want to spend an evening dancing with Surfside Swingers who meet nearby on Wednes-



# ROUND THE WORLD of SQUARE DANCING

days at Cape View Elementary School, Cape Canaveral, with Jim Rice as Caller.

— Nan Reilly

## North Carolina

Crossnore Square Dance Group meets Wednesdays at the Recreation Hall in Crossnore. Contact Bill Sloop at (704) 733-2354. Bill also knows about the Shawnee Haw Square

Dance Club on 1st and 3rd Fridays at Banner Elk.

## Kentucky

Squar-A-Naders meet 1st and 3rd Saturdays at Murray in the Fine Arts Bldg. Chiefs and Squaws pow-wow at Paducah's Recreation Center on 1st and 3rd Saturdays. Boots & Slippers meet at the Legion Hall in Murray on 2nd and 4th Saturdays and Grand Squares do the same at Service Men's Club in Hopkinsville on 2nd and 4th Tuesdays. Contact Lee Tinsley, Murray 753-4857.

## MORE SUMMER DANCES

### Montana

(July 21; Aug. 17 at 8 P.M.)—Redstone—Big Sky Square Dance Club, Contact C. F. States, Redstone, Montana 59257.

### Missouri

(1st, 3rd & 5th Fridays)—Boonville—Circle Four Square Dance Club at Eagle's Hall, except Aug. 2 at Harley Park. Tel.: 882-6209.

### New York

(Every Sunday 2 to 5 P.M. & Every 1st, 2nd, & 4th Friday 8 P.M.) — (Special Annual Christmas Project S/D Sat. Aug. 17th)—Pot-

terville—Northway Squares at Glendale Park Pavillion, Exist 26 on Northway (Interstate 87). Contact Bill & Mary Jenkins, Mockingbird Hill, Minerva, N.Y.

### Ontario

(Every Thursday) — Scarborough — Intermediate Squares, St. Peter's Church, 776 Brimley Rd. Tel.: 755-3746.

(Every Tuesday) — Scarborough — Round Dance Basics, St. Peter's Church, 776 Brimley Rd. Tel.: 759-0677.

### Utah

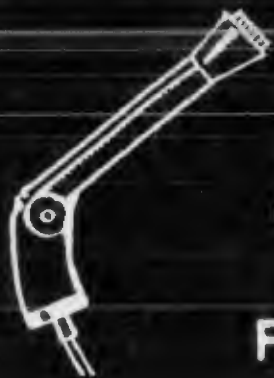
(Every Tuesday at 8:30 P.M.) — Ogden — Red Hots, Washington Terrace Rec. Hall, Bill & Lorry Bauer. Tel.: 399-2489.

(Every Saturday 8:30 P.M.)—Ogden—Red Hots. For location verify with Bill & Lorry Bauer. Tel.: 399-2489.

Introducing the Do-Si-La Mont Square Dance Club from the Mountain Park District of Hull, Quebec, Canada. These people dance in French as well as English with caller Bob Cathcart, and were one of the groups performing at Expo '67 to represent the square dancing fraternity.





*Sets in Order*

# WORKSHOP

**FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING***July 1968*

**T**HIS MONTH WE HAVE asked Johnny Le Clair of Riverton, Wyoming to contribute some patter call routines which he enjoys using. Because of Johnny's tremendous success in the square dance field, the type of dances that fit into his evening's programs will be of special interest to callers everywhere. As in the past, remember that these are not necessarily original calls but are ones that Johnny enjoys calling and which apparently give great pleasure to his dancers.

Heads star thru  
 Pass thru  
 Do-sa-do to a wave  
 Swing thru  
 Ends circulate  
 Centers trade  
 Swing thru  
 Ends circulate  
 Centers trade  
 Swing thru  
 Cast off three quarters  
 Ends circulate  
 Centers trade  
 Swing thru  
 Ends circulate  
 Centers trade  
 Swing thru  
 Cast off three quarters  
 Ends circulate  
 Centers trade  
 Box the gnat  
 Pull by  
 Left allemande

Heads lead right  
 Circle to a line  
 Roll away a half sashay  
 Bend the line  
 Pass thru  
 Bend the line  
 Turn thru  
 Bend the line  
 Pass thru  
 Bend the line  
 Turn thru  
 Bend the line  
 Star thru  
 California twirl  
 Pass thru  
 Left allemande

Heads star thru  
 Pass thru  
 Do-sa-do to a wave  
 Boys circulate  
 Swing thru  
 Boys run  
 Wheel and deal  
 Right and left thru  
 Dive thru  
 Pass thru  
 Do-sa-do to a wave  
 Boys circulate  
 Swing thru  
 Boys run  
 Wheel and deal  
 Right and left thru  
 Dive thru  
 Square thru three quarters  
 Left allemande

Heads spin the top  
 Turn thru  
 Circle four to a line  
 Pass thru  
 Girls fold  
 Star thru  
 Substitute  
 Bend the line  
 Pass thru  
 Boys fold  
 Star thru  
 Substitute  
 Bend the line  
 Pass thru  
 Centers fold  
 Star thru  
 Pass thru  
 Ends fold  
 Star thru  
 California twirl  
 Right and left thru  
 Cross trail  
 Left allemande

Heads do-sa-do to a wave  
 Swing star thru  
 Do-sa-do to a wave  
 Swing thru  
 Men trade  
 Men circulate  
 Boys run right  
 Wheel and deal  
 Swing thru  
 Men trade  
 Girls fold  
 Men turn around  
 Left allemande



Head ladies chain right  
 Heads cross trail  
 Round one to the middle  
 Box the gnat  
 Then half square thru  
 Separate round one  
 Make a line of four  
 Pass thru  
 Wheel and deal  
 Substitute  
 \*Men square thru three quarters  
 Left allemande  
 or  
 \*Men do a half sashay  
 And U turn back  
 Left allemande

**JOHNNY  
LeCLAIR**



*For sheer year-after-year, dance-after-dance consistent pleasure-giving, Johnny Le Clair would have to be high on the list. The Le Clair's — Johnny and Marge — have been dedicated square dance enthusiasts for many years. Johnny's calling includes first of all a local area program of clubs and classes. Then, as time is available, he tries his best to fit in the many requests for his calling services. You'll find his name on the roster of some of the most successful yearly festivals and conventions. The Le Clair's will be part of many square dance vacation institutes for they indeed are the personification of real honest-to-goodness, down-to-earth, genuine, friendly square dance individuals. Last year the Le Clair's accompanied a contingent of American square dancers to the capital cities of Europe. In Spain, England and Germany, new dancers had their first opportunity to enjoy Johnny's special brand of calling ability. It's with pleasure that we salute Johnny and Marge Le Clair.*

Side ladies chain right  
 Heads lead right  
 Circle four to a line  
 Dixie style to a wave  
 Boys trade  
 Cast off three quarters  
 Centers trade  
 Cast off three quarters  
 Centers trade  
 Cast off three quarters  
 Boys trade  
 Cast off three quarters  
 Boys do a U turn back  
 Wheel and deal  
 Double pass thru  
 First couple left  
 Next couple right  
 Cross trail  
 Left allemande

Head ladies chain right  
 New head ladies chain across  
 Heads do a half sashay  
 Then spin the top  
 Turn thru  
 Circle four with outside two  
 Ladies break to a line  
 Slide thru  
 Those who can turn thru  
 Men left square thru three quarters  
 Girls trade  
 Do-sa-do to a wave  
 Swing thru  
 Boys trade  
 Girls trade  
 Centers trade  
 Girls trade  
 Boys trade  
 Left allemande

Heads star thru  
 Dixie daisy  
 Centers in  
 Cast off three quarters  
 Star thru  
 Cloverleaf  
 Dixie daisy  
 Centers in  
 Cast off three quarters  
 Star thru  
 Cloverleaf  
 Double pass thru  
 Centers in  
 Cast off three quarters  
 Star thru  
 Substitute  
 Centers square thru three quarters  
 Left allemande

**SPECIAL WORKSHOP EDITORS**

|                         |                     |
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| Don Armstrong . . . . . | Contra Dance Editor |
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(From Promenade)

Men roll back one (promenade)  
Heads wheel around  
Pass thru  
Then right and left thru  
Two ladies chain  
Pass thru  
Heads backtrack  
Follow those two  
Sides wheel around  
Square thru four hands  
Men in middle  
Square thru three quarters  
Girls turn around  
Left allemande

Ladies three and four chain  
Number one lady step across  
Circle three  
Man breaks with a left  
Make a line of three  
Couples two and four cross trail  
Round one  
Make two lines  
Ends star thru  
Circle eight  
Four men cross trail  
Around one  
Circle eight  
Four ladies roll a half sashay  
Left allemande

Heads square thru four  
Make a right hand star  
With outside two  
Heads star left in middle  
Pick up corner  
Back out circle eight  
Four girls square thru four  
Split the men  
Round one to the middle  
Do-sa-do to a wave  
Swing thru  
Spin the top  
Step ahead  
Left allemande

### CHURNED

By Roy Haslund, Winnipeg, Manitoba, Canada  
Head two pass thru, separate  
Go round one to a line of four  
Forward eight and back with you  
Star thru  
Center four square thru four hands round  
Outsides divide and star thru  
Right and left thru the outside two  
Turn the girl and dive thru  
Square thru three quarters round  
Allemande left

### TRADE WHAT

By Joe Barcelow, Ionia, Michigan  
Heads roll away  
Four men square thru  
Swing thru  
Centers trade to a  
Right and left grand

### PASS TO THE CENTER

By Dean Hood, Wheat Ridge, Colorado  
Four ladies chain  
One and three right and left thru  
Star thru pass thru  
Star thru pass thru  
Wheel and deal  
Outsides crowd in line up four  
Pass thru wheel and deal  
Girls square thru three quarters  
Pass to the center pass thru  
Pass to the center  
Girls square thru three quarters  
Do-sa-do make an ocean wave  
All eight circulate  
Swing thru centers trade  
Box the gnat change hands  
Left allemande

### SINGING CALL\*

### PUDDY CAT SQUARE

By John Shallow, Diamond Bar, California  
Record: Windsor #4895, Flip Instrumental with  
John Shallow  
OPENER, MIDDLE BREAK  
Do an allemande left with the corner  
Come back do a do-sa-do  
Gents star left in middle of the ring  
It's once around you go  
Same little lady turn thru  
And you go left allemande  
Hey come on back and promenade  
Keep walking around that land  
Head couples wheel around  
And do the right and left thru  
Star thru then pass thru  
And you go left allemande  
Do-sa-do with the next one  
Then promenade the land  
That pretty little girl  
With the turned up nose freckled face  
And I suppose  
That's why they call her Puddy Cat  
M E O W

### FIGURE

Four little ladies chain across  
You turn them with an arm around  
Head two couples promenade  
Go half way round that town  
Then lead to the right and circle four  
You make a line for me  
Go forward eight and come on back  
Then star thru you see  
Do an eight chain three  
Pull her by with the corner lady swing  
You swing that girl around  
And you go left allemande  
Do-sa-do with the next one  
Then promenade the land  
That pretty little girl  
With the turned up nose freckled face  
And I suppose  
That's why they call her Puddy Cat  
M E O W

SEQUENCE: Opener, Figure once for heads,  
Figure once for sides, Middle break,  
Figure once for heads, Figure once for sides



During the year S.I.O. will reprint up-dated routine descriptions for some of those rounds which, because of continued use-age have come to be known as "standards."



### NAUGHTY BUT NICE

By Dave and Fern Davenport, Seattle, Washington  
**Record:** Aqua 212

**Position:** Intro and Dance — Open Facing.

**Footwork:** Opposite — directions for M except as noted.

**Meas** INTRODUCTION

**Wait; Wait; Apart, Point, —; Together, Touch, —;**

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas:

3 Step bwd away from ptr on L, point R toe twd part, hold 1 ct;

4 Step fwd twd ptr on R, touch L to R, hold 1 ct;

### DANCE

**Fwd Waltz; Spin/Manuv, 2, 3; (R) Waltz Turn; (Twirl) In Place, 2, 3 (to CP);**

1 In Open pos facing LOD waltz fwd L, R, L;

2 In 3 steps R,L,R manuv to end facing RLOD and CLOSED pos as (W does a solo L face spin L,R,L to end facing LOD);

3 In CLOSED pos M facing RLOD starting with L ft do a R face turning waltz to end facing LOD;

4 Retain M's L (W's R) hands joined waltz in place R,L,R as (W does 1 R face twirl) to end facing LOD (W directly in front of M facing RLOD);

**Side, Swing, —; (Rev Twirl) In Place, 2, 3; Bal Back, —, —; Recov (to OP), Touch, —;**

5 Change hand hold to M's R (W's L) step to side twd COH on L, swing R IF, hold 1 ct (W side on R, swing L IF, hold);

6 Step R,L,R almost in place manuv slightly to adjust to W's twirl so as to end in CLOSED pos facing LOD as (W twirls L face stepping L,R,L almost in place to end facing RLOD);

7 In CLOSED pos facing LOD balance bwd in RLOD on L, hold 2 cts;

8 Recover on R taking OPEN pos facing LOD, touch L to R, hold 1 ct (W recovering on L while turning 1/2 R face to face LOD and OPEN pos, touch R to L, hold 1 ct);

**Fwd Waltz; Spin/Manuv, 2, 3; (R) Waltz Turn; (Twirl) In Place, 2, 3 (to CP);**

9-12 Repeat action of meas 1-4:

**Side, Swing, —; (Rev Twirl) In Place, 2, 3 (to Bjo); (Canter) Back, Draw, Close; Back, Draw, Close;**

13-14 Repeat action of meas 5-6 except to end in BANJO pos M facing LOD:

15-16 In BANJO pos using canter rhythm step bwd RLOD on L, draw R to L, step on R, and repeat:

**(Bjo) Fwd Waltz; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (to Scar);**

17 In BANJO pos M facing LOD start with L ft do 1 fwd waltz;

18 Manuv in 3 steps R,L,R to end facing RLOD;

19-20 Starting with L ft do 2 R face turning waltzes to end in SCAR pos facing LOD (W facing RLOD): Care should be taken

not to turn so fast in the turning waltzes as to come into the SCAR pos too soon.

**(Scar) Fwd Waltz; Fwd Waltz; Waltz Arnd, 2, 3; On Arnd, 2, 3 (to OP);**

21-22 In SCAR pos M facing LOD starting with L ft do 2 fwd waltzes:

23 Starting with L ft waltz around W in 3 steps turning L face to end facing RLOD do not step between ptr's feet as (W makes 1/2 L face turn in place following her ptr's lead stepping R,L,R to end facing LOD in CLOSED pos);

24 Continuing on arnd step bwd in LOD on R, turn L face 1/2 stepping in place R,L to end in OPEN pos facing LOD as (W steps fwd between ptr's feet on L, fwd and slightly to R stepping R,L to OPEN pos);

**Fwd Waltz; Face to Face; Back to Back; Waltz on Arnd, 2, 3 to CP);**

25 In OPEN pos facing LOD starting with L ft do 1 fwd waltz in LOD;

26 Starting with R ft waltz fwd in LOD turning to face ptr;

27 Release joined hands continue waltzing in LOD turning R face (W L face) back to back joining M's L (W's R) hands swing joined hands thru twd RLOD;

28 Release hands continue turning (solo) M R face (W L face) to end in CLOSED pos facing RLOD;

**(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Waltz (to OP);**

29-31 In CLOSED pos M facing RLOD starting with L ft do 3 R face turning waltzes:

32 Retain M's L (W's R) hand hold waltz in place R,L,R as (W twirls R face stepping L,R,L) to end in OPEN pos facing LOD;

DANCE GOES THRU THREE TIMES AND ACK.

As mentioned in "As I See It" (page 10), we are testing a new method of presenting round dance reviews. You'll note that the review appears as the first portion of each of the following write ups.

### CINCINNATI TWO-STEP — Hi-Hat 851

**Music:** Dick Cary — Accordion, Clarinet, Guitar, Piano, Drums, Trumpet, Bass

**Choreographer(s):** Nelson and Porchia Watkins

**Comment:** A lively two-step for the newer dancer. Good bouncy music. Footwork is opposite.

### INTRODUCTION

1-2 OPEN FACING **Wait; Apart, Point, Together, Touch** to SEMI-CLOSED;

### PART A

1-4 **Fwd Two-Step; Fwd Two-Step** to LOOSE-CLOSED; **Side, Behind, Side, Behind** to SEMI-CLOSED; **Walk, —, 2, —;**

5-8 Repeat meas 1-4 except to end facing ptr dropping hand hold:

9-12 **Back away Two-Step; Together Two-Step** to TAMARA; **Wheel Two-Step; Unwind Two-Step** to OPEN FACING;

13-16 **(Scis) Side, Close, Thru, —; Side, Close, Thru, —** to CLOSED; **Turn Two-Step; Turn Two-Step** to SEMI-CLOSED;

### PART B

1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip Back, —, Recov, —;**



- 5-8 Repeat meas 1-4 of Part B except to end in CLOSED;  
 9-12 (1/2 Box) Side, Close, Fwd, —; (Scis) Side, Close, Thru, —; Side, Close, Side, Close; (Scis) Side, Close, Thru, — to CLOSED;  
 13-16 (1/2 Box) Side, Close, Back, —; (Scis) Side, Close, Thru, —; Side, Close, Side, Close; (Scis) Side, Close, Thru, — to SEMI-CLOSED pos;  
 17 Twirl, —, 2, —;  
 SEQUENCE: A — B — A — B — Ending  
 Ending: After completeing dance twice change hands Step Apart and Ack.



### WALTZ OF THE TEARS — Hi-Hat 851

**Music:** Dick Cary — Clarinet, Guitars, Piano, Trumpet, Drums, Bass

**Choreographer(s):** Con and Sue Gniewek

**Comment:** Both music and routine on this offers something different. Although not difficult it is not for the novice. Footwork is opposite.

#### INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together, Touch, — to BUTTERFLY;  
 PART A  
 1-4 Behind, Side, Thru; Behind, Side, Thru; Step, Swing/Lift, —; (Spin) Manuv, 2, 3 to BUTTERFLY;  
 5-8 Waltz Diag Out to BUTTERFLY SIDECAR; Waltz Diag in to BUTTERFLY BANJO; (Lady Under) Change Sides, 2, 3 to BUTTERFLY; Step Back, Point Back, —;  
 9-12 Waltz Balance L; Waltz Balance R; (Lady Under) Change Sides, 2, 3; Step Back, Point Back, — to CLOSED;  
 13-16 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; Step, Rock Swd, Recov;  
 PART B  
 1-4 Pivot, 2, 3; Thru, Touch, Lift; Pivot, 8, 3; Thru, Touch, Lift to LOOSE-CLOSED;  
 5-8 Waltz Balance L to L OPEN; Step, Swing/Lift, —; Roll LOD, 2, 3 to LOOSE-CLOSED; Thru, Touch, —;

SEQUENCE: A-A-B-B-A-Ending

Ending:

- 1-5 LOOSE-CLOSED Waltz Balance L to L OPEN; Step, Swing/Lift, —; Roll LOD, 2, 3 to LOOSE-CLOSED; Thru, Touch, —; Twirl, 2, Apart/Ack.



### MAKIN' WHOOPEE — Windsor 4732

**Music:** Windsor — Rhythm devices, Reeds, Trumpet, Piano, Bass

**Choreographer(s):** Dolly and Ken Walker

**Comment:** A full band and a cha cha routine that will interest experienced dancers. Footwork is opposite.

#### INTRODUCTION

- 1-2 OPEN FACING Wait; Apart, Point, Together, Touch to face and BOTH HANDS JOINED;  
 DANCE  
 1-4 Rock Fwd, Recov, Back/Cha, Cha; Rock Back, Recov, Fwd/Cha, Cha; Circle Away, 2, Fwd/Cha, Cha; Circle Around, 2, Tog/Cha, Cha to BUTTERFLY;  
 5-8 Side, Behind, Fwd/Cha, Cha to OPEN; Side, Behind (to Bk to Bk), Fwd/Cha, Cha to OPEN; Swivel Cross, Swivel Cross,

Fwd/Cha, Cha; Swivel Cross, Swivel Cross, Face/Cha, Cha to BOTH HANDS JOINED;

- 9-12 Repeat meas 1-4;  
 13-16 Repeat meas 5-8 except to end in OPEN;  
 17-20 Swing Heel Fwd, Swing Toe Back, Fwd/Cha, Cha; Swing Heel Fwd, Swing Toe Back, Fwd/Cha, Cha; Turn In, 2 to L OPEN, Fwd/Cha, Cha; Turn In, 2, to OPEN, Fwd/Cha, Cha;  
 21-24 Repeat meas 17-20 except to end in BUTTERFLY;  
 25-28 (Swivel) Toe In, Heel In, Cross/Cha, Cha; Toe In, Heel In, Cross/Cha, Cha; Rock Apart, Recov, Wrap Change Sides/Cha, Cha to OPEN FACING; Rock Apart, Recov, Close/Cha, Cha to BUTTERFLY;  
 29-32 Repeat meas 25-28 except to end with BOTH HANDS JOINED;

SEQUENCE: Dance goes thru twice plus ending.

Ending:

- 1-4 Repeat meas 1-4;  
 5 Apart/Close, Apart, Point.



### X YOUR HEART — Windsor 4732

**Music:** Windsor — Saxophones, Trumpet, Piano, Guitar, Drums, Bass

**Choreographer(s):** Opal and Joe Cohen

**Comment:** An interesting waltz routine for the advanced dancer. Excellent big band music. Footwork is opposite.

#### INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together, Touch, — to CLOSED;  
 DANCE  
 1-4 Fwd, Side, In Place to SEMI-CLOSED; Manuv, 2, 3 to CLOSED; Pivot, 2, Back; Back, Side, Close;  
 5-8 (L) Waltz Turn; (L) Waltz Turn; (L) Turn, 2 to BANJO, Drag Hesitation; Back, Back/Lock, Back;  
 9-12 Banjo Pivot, 2, 3 to SEMI-CLOSED; Thru, Side to CLOSED, Close; Balance Back, Touch, —; Manuv, 2, 3;  
 13-16 (R) Waltz Turn; (R) Waltz Turn; Back Pivot, 2, 3 to SEMI-CLOSED; Pickup, 2, 3 to CLOSED;  
 17-20 Spot Pivot L, 2, 3 to BANJO; Twinkle, 2, 3; Twinkle, 2, 3; Manuv, Pivot, 2 to SEMI-CLOSED;  
 21-24 Waltz Fwd; Twinkle to L OPEN; Twinkle to SEMI-CLOSED; Pickup, 2, 3 to CLOSED;  
 25-28 Dip Back, —, —; Recov to SEMI-CLOSED, Touch, —; Twirl, 2, 3; Thru, Side, Close to BUTTERFLY;  
 29-32 Waltz Balance, 2, 3; Spin Manuv, 2, 3 to CLOSED; (R) Waltz Turn; Twirl, 2, 3 to CLOSED;

SEQUENCE: Dance goes thru twice except on 2nd time thru twirl W in 3 steps to end facing ptr change hand holds and Ack.



### DOODLIN' ROUND — Sunny Hills 5003

**Music:** Kelley Norwood — Saxophones, Trumpets, Piano, Bass, Drums, Strings, Trombone

**Choreographer(s):** Doris and LeVerne Reilly

**Comment:** Excellent big band music and a routine for experienced dancers. Footwork is opposite.



# INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch, — to CLOSED;

## PART A

1-4 Fwd Two-Step; Fwd Two-Step to BANJO; Fwd, Lock, Fwd, — to SIDECAR; Fwd, Lock, Fwd, — to CLOSED;

5-8 (Box) Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Rec, —; Pivot, —, 2, —;

9-16 Repeat meas 1-8 to end in SEMI-CLOSED;

## PART B

17-20 Fwd Two-Step; Fwd Two-Step; Buzz In, 2, 3, 4 to L OPEN; Dip, —, Recov, —;

21-24 Back, Lock, Back, —; Back, Side, Thru, — to SEMI-CLOSED; Fwd, Lock, Fwd, —; Pickup, 2, 3, — to CLOSED;

25-28 Side, Close, Back/Cross, Check to BANJO; Fwd, Fwd to SEMI-CLOSED, Dip Thru, —;

Recov, Side to L OPEN, Dip Thru, —; Spin/Pickup, 2, 3, Touch to CLOSED;

29-32 Side, Close, Cross/Check, — to SIDECAR; Recov, Side to SEMI-CLOSED, Dip Thru, —; Recov, Side to L OPEN, Dip Thru, —; Spin/Pickup, 2, 3, Touch to CLOSED;

SEQUENCE: A-A-B-Bridge-A-A-B-Ending

## BRIDGE

1-4 CLOSED Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;

Ending:

1-6 CLOSED Fwd, —, Turn, — to BUTTERFLY; Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; (W wrap to M's R side) Side, Close, Side —; Step Fwd, —, Dip Fwd, —;



## GYPSY WALTZ — Sunny Hills 5003

Music: Jack Barbour — Piano, Violins, Bass, Clarinet

Choreographer(s): Ralph and Eve Maxhimer

Comment: A re-release of music and dance. Routine is not difficult. Footwork is opposite.

# INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together, Touch, — to OPEN;

## DANCE

1-4 Step, Swing, —; Manuv, Touch, — to CLOSED; (R) Waltz Turn; (W Twirl) Fwd Waltz to VARSOUVIANA;

5-8 Fwd Waltz; Step, Swing, —; Bwd Waltz; (W turns away R Face to OPEN) Bwd Waltz;

9-12 Repeat meas 1-4;

13-16 Repeat meas 5-8 to end in CLOSED M facing WALL:

17-20 Dip Back, —, —; (R) 1/2 Waltz Turn; Dip Back, —, —; (R) 1/2 Waltz Turn to SEMI-CLOSED;

21-24 Fwd Waltz; Fwd Waltz; (W Twirl 1/4) Fwd, Touch, —; (W Twirl 1/4) Fwd, Touch, — to CLOSED;

25-28 Dip Back, —, —; Recov, Touch, —; Twinkle Out, 2, 3; Twinkle Manuv, 2, 3;

29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (Twirl) Fwd Waltz;

SEQUENCE: Dance goes thru three times, then twirl and Ack.

# TURN "N" PASS

By "Mac" McCullar, San Luis Obispo, California  
Head two couples turn thru  
Separate go round one  
Come into the middle and pass thru  
Turn thru pass thru  
Centers in cast off three quarters  
Look for the corner  
Left allemande

# ROLL CIRCLE TRADE

By Al Holmes, El Monte, California  
Bow to the partner and corner maid  
Head two couples promenade half way around  
Side two a right and left thru  
Head two star thru  
Frontier whirl  
Do-sa-do go all the way around  
Ocean wave balance don't be late  
All eight circulate balance  
All eight circulate balance  
Spin the top and men trade  
Box the gnat across from you  
Come right back  
Do a right and left thru  
Rollaway half sashay  
Allemande left  
Rollaway right and left grand

## SINGING CALL\*

# RAINBOWS ARE BACK IN STYLE

By Marshall Flippo, Abilene, Texas  
Record: Blue Star #1831, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Allemande with the corner  
Come home do a do-sa-do  
Gents star left in the middle  
One time around you go  
You do-sa-do the partner  
With the corner star thru  
Then join eight hands  
Circle to the left you do  
Rainbows are back in style again  
Now whirl away swing the next  
Promenade my friend  
The only time it rains is to  
Cool things for awhile  
Since I met you can't forget you  
Rainbows are back in style

## FIGURE

Now the head two couples  
Promenade half way around  
You go down the middle with a  
Right and left thru turn that lady round  
Square thru four hands  
Four hands around you go  
Now with that corner lady you do-sa-do  
Now swing thru the boys trade  
And then turn thru  
Left allemande  
Come back one promenade one my friend  
The only time it rains is to  
Cool things for awhile  
Since I met you can't forget you  
Rainbows are back in style

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides,  
Ending



## ELLIOTT'S CORNER

**T**AKE TWO FACING ROUTE LINES of four and have the ladies chain directly across, or down the line, and you have an everyday occurrence. However, have the end ladies chain diagonally across, and frequently you will find even the most experienced dancers fumbling a bit until they find their directions. The reason perhaps is obvious. This pattern is not used too frequently, but it's perfectly legitimate and does crop up from time to time. Here, from his notebook, George Elliott pulls some samples for you to try out in your workshop.

Forward eight and back with you  
One and three a right and left thru  
Now two and four right and left thru  
Turn the girls and dont get lost  
Same two ladies chain across  
Turn the girl in the usual way  
Partners all you whirl away  
Now sides divide and line up four  
Forward eight and back once more  
Two end ladies diagonally chain  
Face the two across from you  
Everybody work  
With the opposite two square thru  
Go four hands round is what you do  
Now find your own and pull her by  
Then find ol' corner a left allemande  
Partners all a right and left grand

Forward eight and back with you  
Two and four a right and left thru  
Same ladies chain  
One and three you bow and swing  
Now take your girl  
To the right of the ring and circle four  
Go one full turn  
Inside couples rip and snort  
Pull 'em thru and line up four  
Forward eight and back once more  
Gals go right a half sashay  
Forward eight and back that way  
End ladies diagonally chain  
Now chain the line  
Face that two and line up four  
Forward eight and back once more  
Bend the line and pass thru  
Face your partner  
Do a right and left thru  
Then circle four go one full turn  
Inside couples rip and snort  
Pull 'em thru and line up four  
Forward eight and back once more  
Gals go right a half sashay  
Forward eight and back that way  
Two end ladies diagonally chain  
Now chain the line  
Face that two and line up four  
Forward eight and back once more  
Bend the line and pass thru  
Face your partner a right and left thru  
Now a left allemande  
Partners all a right and left grand

Forward eight and back with you  
Now two and four a right and left thru  
One and three you bow and swing  
Then promenade the outside ring  
Three quarters way around  
The other four pass thru  
Circle up four with the two you meet  
Go one full turn  
Outside four dive thru  
Star thru and pass thru  
Separate go round two  
Hook on the ends and make that line  
Forward eight and back in time  
End ladies diagonally chain  
Turn the girl and line up four  
Forward eight and back once more  
Right hand high and left hand low  
Cross 'em over and let them go  
Four ladies go forward and back  
Pass thru and have a little fun  
Separate and go round one  
Into the middle a right hand star  
Go once around  
Find ole' corner a left allemande  
Partners all a right and left grand

Forward eight and back with you  
Two and four a right and left thru  
One and three go forward and back  
Box the gnat across from you  
Pull 'em by and split the ring  
Separte go round one  
Come into the middle a right hand star  
A right hand star  
In the middle of the hall  
Back by the left to your corners all  
Pick up your corner an arm around  
Star promenade go round the town  
Hub back out a full turn around  
Circle up eight when you come down  
Circle to the left  
On the same old track  
Men go forward and then come back  
Four men trail thru and separate  
Go round behind that lady stand  
Forward eight and back you get  
Two ladies chain across the set  
Turn the girl and line up four  
Forward eight and back once more  
End ladies diagonally chain  
The other four trail thru to a  
Left allemande  
Partners all a right and left grand

Forward eight and back like that  
Four ladies chain the inside track  
Face to the middle like you always do  
One and three a right and left thru  
Turn the girl and  
Trail thru and separate  
Go round one and line up four  
Forward eight and back once more  
Two end ladies diagonally chain  
Turn the girl and line up four  
Forward eight and back once more  
Down the line two ladies chain  
Turn the girl to an eight hand ring  
Circle left now a left allemande  
Partners all a right and left grand



### A SHORTY

By Jeanne Moody, Salinas, California

All four ladies chain three quarters  
One and three lead right circle to a line  
Roll away half sashay  
Turn thru  
Left allemande

### INTERWOVEN

By Harley Smith, San Dimas, California

Heads right circle four to a line  
Pass thru boys run eight circulate  
Boys run line of four  
Pass thru boys run eight circulate  
Boys run  
Allemande left

### CENTERS SWING FIRST

By John Lumpkin, Fairfax, Alabama

Two and four square thru  
Swing thru with the outside two  
Girls run  
Then all eight circulate  
Boys run  
All eight circulate  
Swing thru (centers swing first)  
All eight circulate  
Swing thru (centers swing first)  
U turn back swing thru  
Right and left thru  
Dive thru  
Square thru three quarters  
Allemande left

#### SINGING CALL\*

### I AIN'T DOWN YET

Adapted from a figure by Jim Mayo,  
Magnolia, Massachusetts

Record: MacGregor #2028, Flip Instrumental with  
Bruce Johnson

Four ladies chain  
Chain across the ring and then  
You circle up eight  
To the left around my friend  
Ladies in the men sashay  
You circle up eight  
Ladies in the men sashay  
Left allemande and then a  
Grand right and left around you go  
Hey when you meet back to back do-sa-do  
You promenade by two  
She'll promenade home with you  
We ain't down yet  
FIGURE  
Head couples separate  
Go half around the square  
Star thru forward up and back from there  
Square thru ya know you count to four  
Go to the outside right and left thru  
You do-sa-do then do an eight chain three  
Left allemande the corner she  
Ya promenade a new dear  
But you may hear from the rear  
I ain't down yet

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending

### FORWARD SIX EXAMPLES

Here are the calls for three examples used in the Style Series (pages 22 and 23). First, we show the calls for the standard set up for these routines.

First couple out to the couple on the right  
Circle up four with all your might  
First man leave that girl go on to the next and  
circle up three  
Steal that girl (put her on the right)  
On to the next and circle up four  
Leave that girl go home alone.

Right hand Over, Left Lady Under

Forward six and back you go  
Two lone gents do a do sa do  
Right hand over and the left lady under  
Twirl those girls and they go like thunder  
Repeat figure three times, then allemande left.

Double Bow Knot

Same set up as in previous dance  
Forward six and back you trot  
Tie the girls in a double bow knot  
Right lady over and the left lady under  
Now the left lady over and the right lady under.

Triple Duck

Start from the same set up.  
Forward six and back you blunder  
Men left elbow hook and the left lady under  
It's a triple duck and you go like thunder  
And form new lines of three.

#### SINGING CALL\*

### WHAT'S HER NAME

By Beryl Main, Aurora, Colorado

Record: Wagon Wheel #306, Flip Instrumental  
with Beryl Main

OPENER, MIDDLE BREAK, ENDING  
You allemande left the corner girl  
Come on home and do-sa-do  
Men star left go once around  
Pick them up with an arm around  
Star promenade go round the town  
Girls back track two times and then  
Second time you meet that man  
Turn thru left allemande  
Come on back and promenade her home  
What's her name? What's her name?  
Her name is  
Mary Clair Melvina Rebecca Jane  
FIGURE  
Well all four ladies chain I say  
Turn that girl roll away  
Join hand circle round the ring  
Do an allemande left from where you're at  
The men star right girls stand pat  
Same corner left allemande  
Come home and swing  
Swing your girl and then  
Promenade go round the ring  
What's her name? What's her name?  
Her name is  
Mary Clair Melvina Rebecca Jane  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending



# CALLERS: *Sets in Order* has produced

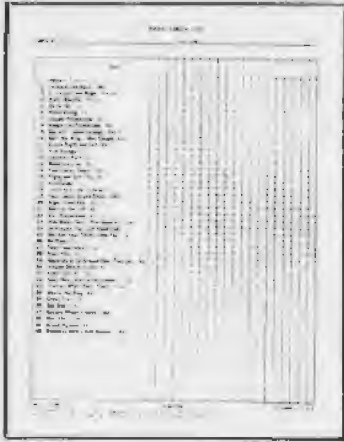
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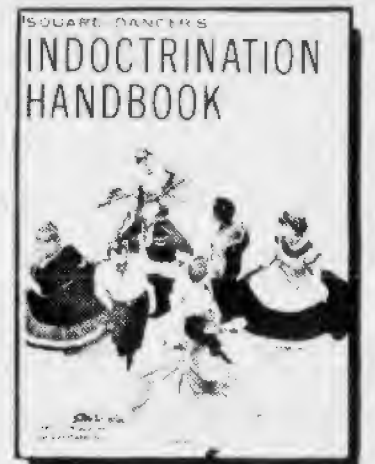
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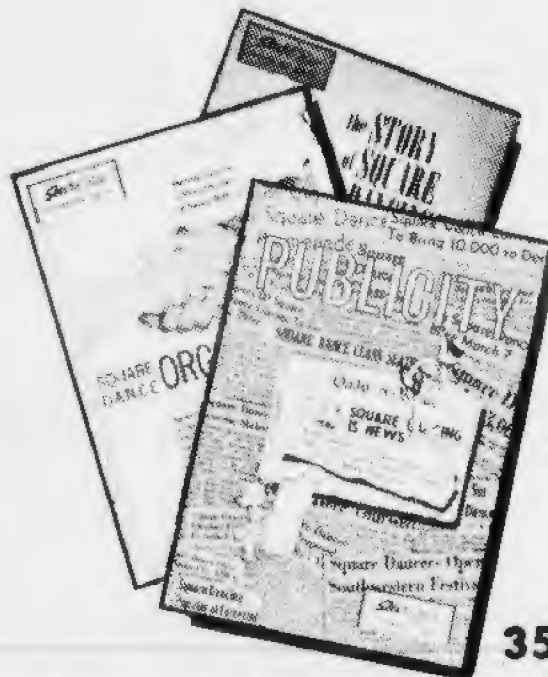
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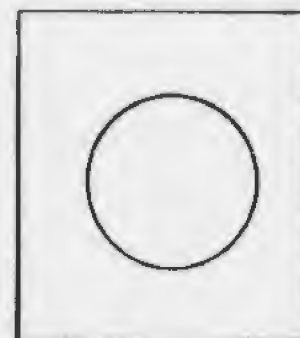
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## (PHRASING, continued from page 14)

It may be some time before you get the "feel" of the thing. As you improve, try using tunes with less melody and less obvious phrasing, (the fast-flying relatively tuneless hoedown type).

### Carry The Idea of Phrasing Over Into Your Dancing

Don't limit your efforts in phrasing to calling only. Make yourself phrase-conscious as you dance, too. Whenever you dance, try to listen for the phrasing of the music out of the racket the caller is making. This is apt to be difficult as the caller seldom shuts up long enough for you to get a toe-hold, but that makes it good practice, (proving that there is some good in all evil).

Try counting the phrasing as he calls, "one-two-three-four-," etc. Notice how the caller matches his call to the musical phrasing, (or fails to do so). Try dancing in phrase, starting each new pattern on a count of "one," and ending on a count of "four." (Some patterns will take only four beats to execute, others will take eight or more, but most patterns can be made to fit easily into fours or multiples of

fours). Try getting on your left foot on every count of "one" and try staying in step, checking yourself from time to time to see that you're still in gear.

Of course, you won't always be able to phrase your dancing. The more erratic the caller, the harder it will be, and a great deal will depend upon the dancers in the square. Top callers, after several years' experience, (even those who don't phrase perfectly), come pretty close to calling consistently enough so that you can start your patterns on a "one" count and end on a "four" count most of the time.

(By the way, herein lies one advantage in the two-step over the more common one-step. If you stay with it and don't break, it tends to force you into a more perfect timing and phrasing of all dance figures, since it's harder to cut out a beat here and there.)

Then after the dance, go up to the caller, point out sarcastically that he was out of phrase most of the evening, and you will have made an enemy with almost no effort at all.

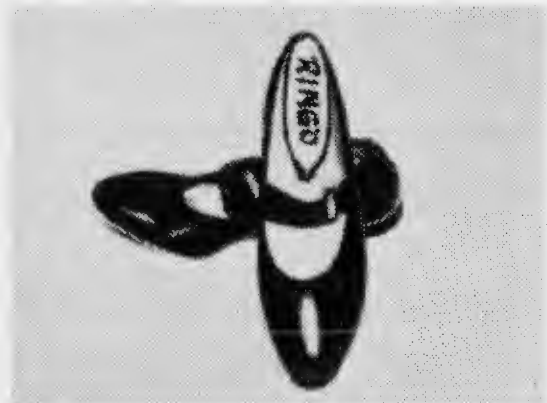
**Next month — the final chapter in this reprint of Terry Golden's article on phrasing.**

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## (LETTERS, continued from page 3)

It may be of interest to you to know that with our recent beginners class just graduated, our present club membership is over 12 squares dancing to a very good standard — good in the sense not of quantity but in the quality of movements and enjoyment obtained.

Terry Langhorn  
Cheltenham, Glos., England

Dear Editor:

I'm sure many dancers feel as I do after viewing a square dance on a national TV show

where the dancers do a clog step and throw each other over their shoulders. I feel something should be said and done about it. Friends who are not dancers, after seeing an exhibition like this, often ask, "Is that the way you dance?" The most recent show of this sort was called, I think "America Singing."

I wondered if someone with some influence could contact producers and choreographers and, with the help of square dancers, demonstrate to them the true Western Style Square Dance. It's possible that, because of union

Jay Orem's

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regulations, our own dancers could not perform, but with coaching the professional could. I'm sure the grace and beauty of our square dance would appeal to many and win us many friends and some new dancers.

Alice Kniss  
Kalamazoo, Mich.

Dear Editor:

I am accepting your invitation to place our square dance club in your list of summer dances as suggested in the April Sets in Order. I do thank you and appreciate this service as

much as I enjoy Sets in Order. I wouldn't be without it since first subscribing in 1959; it is the only magazine that really covers the field!

Willard Swartzfager  
Oil City, Pa.

Dear Editor:

The article in April Sets in Order about Harry and Marge MacGregor was a beautiful tribute to both of them. Arthur and I are happy we had the opportunity to know them . . .

I wish to thank our many square dance friends all over the country for their cards and



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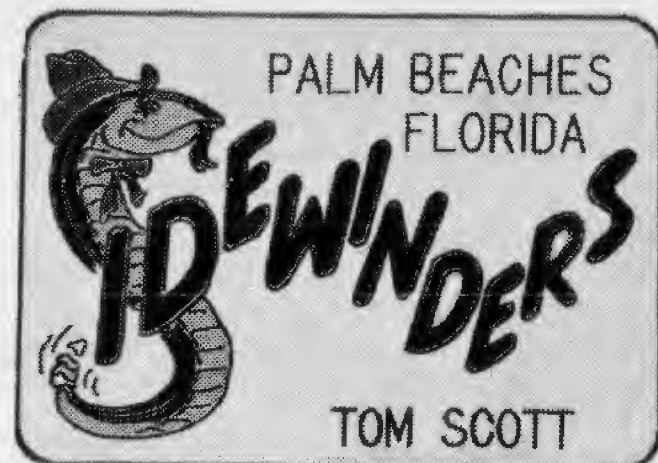


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wonderful expressions of encouragement to Art during his serious illness. He is now home from the hospital and every day I see a great improvement. I know that before long his energy and health will be restored to him. Art got especial enjoyment from his Sets in Order during his hospital stay.

Dell Lowell  
St. Louis, Mo.

Dear Editor:

... In reference to the March issue of Sets in Order, page 28, Emmett Dunlap is no

longer association president and the 1966-67 directories have been exhausted. However, our 1968-69 directories are being formulated and are available as of May, 1968. They will be a production of the Associated Square Dance Clubs of Utah. For information on how to get the directories, letters can be directed to me at the address below.

I might state that our round dance program here is creating quite a lot of interest. We have four current round dances selected during the year, to be taught and danced thruout

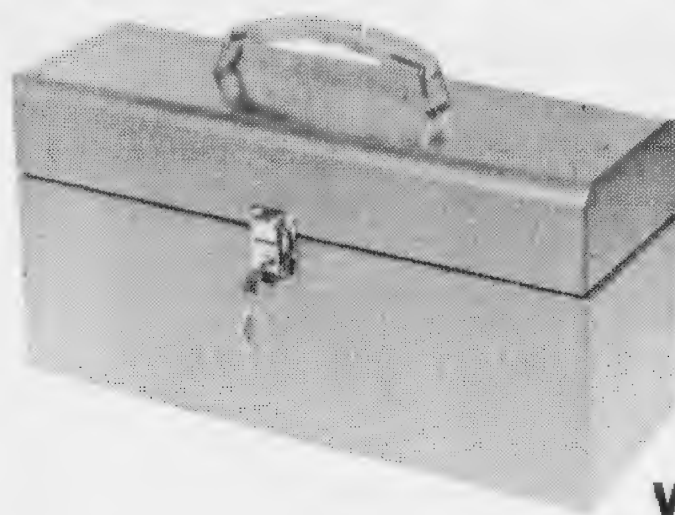
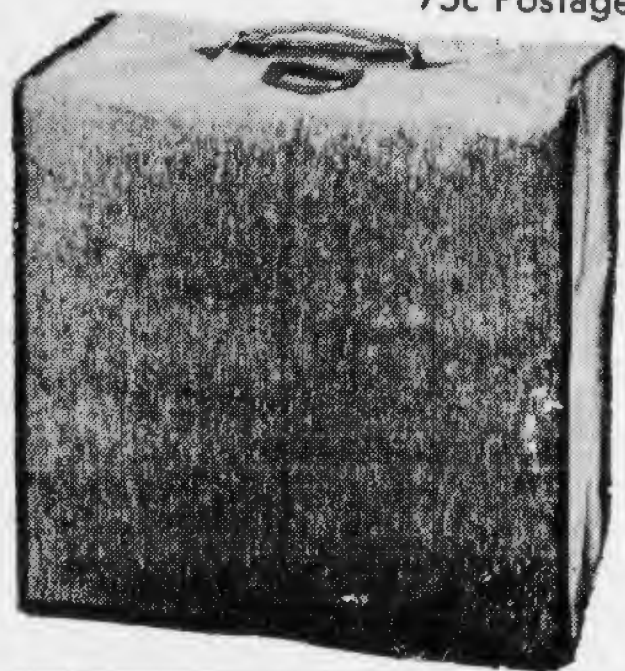
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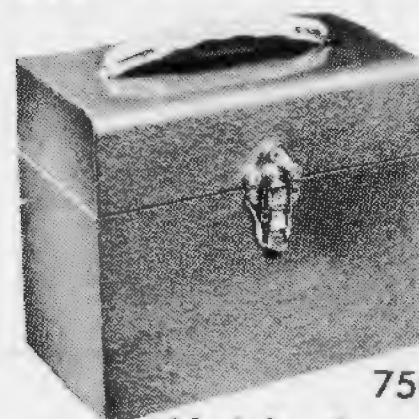
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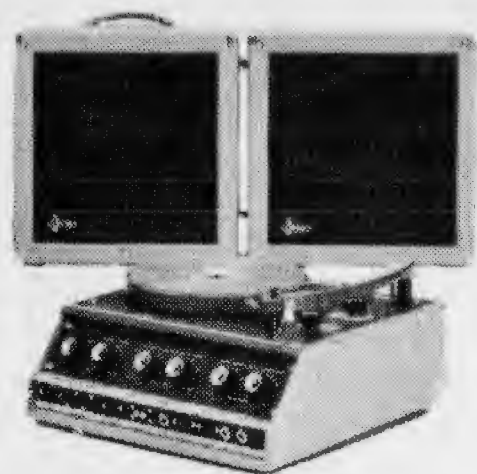
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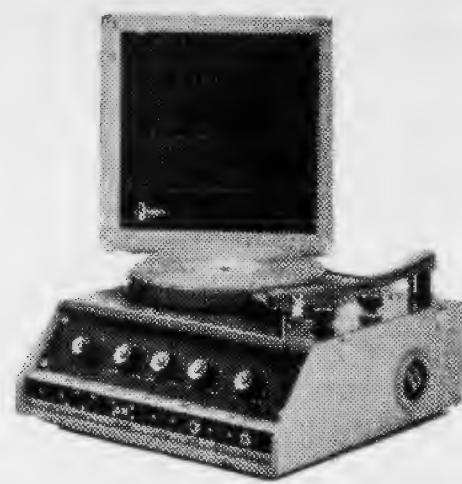






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Jack Hoggan  
 2571 Eveningstar Dr.  
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Dear Editor:

A long overdue — but nevertheless sincere note your way. What a thrill and a pleasant

surprise to be featured in Paging the Round-dancers in Sets in Order. What can we say but just a great big thank you!...

Doc and Peg Tirrell  
 Cresskill, N.J.

Dear Editor:

We are a military family, transferred from Hawaii to Fort Gordon, Georgia, in the summer of 1965. We were talked into joining a square dancing class in the Augusta area and found it a wonderful way to become acquainted in a strange town. The square dancers made

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us feel wonderful. We consider ourselves very fortunate in the *great society* of such good, clean, fun-loving people, the square dancers...

Little is made, sometimes, at a public level, of the many good deeds performed by various dancers thruout America. I submit the following.

Henry P. Stiefel of North Augusta, received a certificate from Aiken County Red Cross Chairman, W. O. Christy, for his continued support of the Blood Program in Aiken County. Mr. Stiefel already has donated to this pro-

gram in large measure. He works at his job faithfully and when evening comes, you will see him with his wife at the square dances. The Stiefels are members of Interlocken Squares and Dixie Twirlers and were also the patient teachers of my husband and me when we were newcomers...

My husband, who just returned from one year in Vietnam, had the privilege of visiting Sydney, Australia, while on R&R from the war zone. He referred to the yellow pages and found Mr. and Mrs. Bill Matthes of the Blue

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Side A calls, Side B instr.

Pacific Square Dance Club. They met him and showed him a wonderful time; took him to several dances and to their home.

Mrs. Charles R. DuPuis  
Augusta, Georgia

Dear Editor:

I would like to let you know that Ort Munyan of Clawson, Michigan, recently passed away. He was a fine leader and caller in our area . . .

Bill Peterson  
Livonia, Michigan

Dear Editor:

. . . We couldn't get along without Sets in Order. Our club uses a good percentage of the club ideas and has made very good use of the Lift and Use section. Would appreciate some Lift and Use ideas for posters to attract new people to square dancing.

Alicia Adams  
Indianapolis, Indiana

Dear Editor:

We sent a letter to you to be put on list for help to other dancers. You printed the

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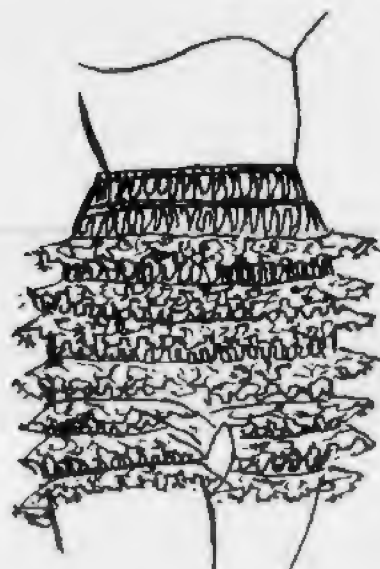
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letter but failed to mention our (unlisted) telephone number — 341-8846.

Betty Coryelle  
San Mateo, California

Dear Editor:

As a six-year subscriber to Sets in Order, we find nothing to complain about. It keeps getting better and better, with more and more activities reported about our favorite hobby, square dancing.

Kurt Gebel  
Hagerstown, Md.

Dear Editor:

... We enjoy your magazine very much and always learn something new from each edition. Thank you for your wonderful work in the field of square dancing.

Joe and Vera Goldston  
Middleton, Nova Scotia, Canada

Dear Editor:

I have enjoyed every issue of Sets in Order I've received since I first subscribed to it. Your Walk Thru has been a great help in planning our dances, in running our meetings, etc.



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There is a wealth of information to keep clubs together. I have also really enjoyed the interviews with the different callers.

Richard G. Duncan  
Denver, Colorado

**(DATE BOOK, continued from page 5)**

- July 14—Bucks 'n' Dears/Gemini Squares Ann.  
Family Picnic and Square Dance  
Route 3, near Bedford, Ohio
- July 14—Left Footers 11th Ann. Dance  
Recr. Center, Santa Barbara, Calif.
- July 18—150th Anniv. S/D Southtown Plaza,  
Parking Lot, Rochester (Henrietta), N.Y.
- July 19-20—2nd Ann. Border Boosters S/D Assn  
Fest., Bailey Ave. School, Plattsburgh, N.Y.
- July 19-20—19th Ann. White Mountain S/D  
Festival, Show Low, Arizona
- July 19-20—Skagit Squares Summer Fun Fair  
Ball Park, Mt. Vernon, Washington
- July 19-21—National Square Dance Campers  
Near Manawa Lake, Wisconsin
- July 20—Swinging Eights Barn Dance &  
Barbecue, Alliston, Ont., Canada
- July 20—Gingham Squares Carnival Dance  
Circle C Hall, Millbury, Mass.
- July 20—Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- July 20—7th Ann. Corn Festival  
Cerritos College, Norwalk, Calif.
- July 27—Ann. Hawaiian Luau  
Auto Agency east of Olney, Ill.
- July 20—Sashay Partners Fest., Nat'l. Gd.  
Armory, Rock Springs, Wyoming
- July 20—Button & Bows Ann. Corn Festival  
Cerritos College, Norwalk, Calif.
- July 20-21—8th Montana Round-O-Rama  
Columbia Gardens, Butte, Montana

- July 20-21—2nd Ann. Cayuga Cut-Ups S/D  
Weekend, Owasco Lake, Auburn, N.Y.
- July 26-27—15th Ann. Black Hills S/D Festival  
Rapid City, So. Dakota
- July 26-27—5th Ann. Idaho S/D Festival  
Nez Perce Fairgrounds, Lewiston, Idaho
- July 26-28—4th International S/D Festival  
Munic. Audit., Long Beach, California
- July 27—Common Pin Benefit Dance  
On the Common, Newport, N.H.
- July 27—14th Ann. Heart of Utah Club Jamb.  
Manti, Utah
- July 27—Annual Night Owl Dance  
Hayloft, Asbury Park, N.J.
- July 27—Cheyenne's 4th Annual Frontier  
Shindig, Warren AFB Service Club,  
Cheyenne, Wyoming
- July 27—Minn. Aquatennial International  
Pick-Nicollet Hotel, Minneapolis, Minn.
- Aug. 1-3—2nd Ann. Western S/ & R/D  
Crossnore, N.C.
- Aug. 2—Omaha S/D Council Summer Dance  
Sokol Audit., Omaha, Nebraska
- Aug. 2-3—Mountaineer S/D Festival  
E. Flagstaff Jr. High Gym, Flagstaff, Ariz.
- Aug. 2-3—15th Ann. Penn State S/D Festival  
State Univ. Campus, University Park, Pa.
- Aug. 2-4—10th Wisconsin S/D Convention  
South Campus—H.S., Waukesha, Wisconsin
- Aug. 3—Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- Aug. 5-10—15th Ann. B.C. S/D Jamboree  
Penticton, B.C., Canada
- Aug. 9-11—Nebraskaland Callers & Dancers  
Clinic, Hotel Madison, Norfolk, Nebraska
- Aug. 10—T.E.R.C. Guest Caller Dance  
Kingsport, Tennessee
- Aug. 10—Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- Aug. 15-17—5th Star Spangled Banner Festival  
Sheraton Belvedere Hotel, Baltimore, Md.

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# The CALLER OF THE MONTH



John Kaltenthaler—Pocono Pines, Pa.

ANYONE READING SETS IN ORDER over the past several years cannot fail to recognize the name of John Kaltenthaler, who has been active in square dancing wherever he has chanced to be — which includes many places.

He started square dancing as a teenager in the Pocono Mountains of Pennsylvania. It was primarily a summer resort area and some of Pappy Shaw's early converts came up in the summers and spread the new style. John's very first calling was to an adult ballroom class on a party night—and they were in formal clothes.

Then came the military and the ideal opportunity to introduce square dancing in far-away places. When John and his wife, Freddy, were stationed in Japan they had a small group, some records and a "mike." Primitive, but a start. After three children and three more moves the Kaltenthalers got to Albuquerque and Modern Western square dancing. To catch up on changes they joined a class and enjoyed a year of dancing with lots of rounds, too. John taught his first class in 1959.

The Army sent him to Europe where he was stationed in a small outpost in Northern Germany in the British zone in a Belgian kaseme supporting the Dutch, Canadians, German, British and Belgian forces! Appropriately, they named their club Nato Squares. After two years John was transferred to the American

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Dick Weaver calls . . .  
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Fun Two-Step

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Dick Weaver  
(Kailua, Hawaii)

zone where he became more active. He was elected to two terms as President of the European Callers & Teachers Assn. and one term as Training Director. He and Freddy were on the staff of the European College of Square and Round Dancing as well as the first European Funstitutes. And very important was their activity with their "dear Mannheim Mixers." They also taught basic round dancing and John conducted three callers' clinics.

In 1966 John returned to the States and got out of the service. He returned to the Poconos

and now works for IBM there. He is again very active with squares and rounds and devotes a lot of time to the newly-formed Penn-York Callers & Teachers' Assn., which he organized in 1967. His philosophy — "Let's keep square dancing fun!"

**ROUNDS IN OHIO**

The "Top Ten" round dances in Ohio for the month of April were The Last Waltz, Hold Me, Trumpet Talk, Too Much Love, Doodley Cha, Sweet Misery, Tango Mannita, Arms of Love, I'll Take Care of Your Cares and Marnie.



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## CALLING HELPED

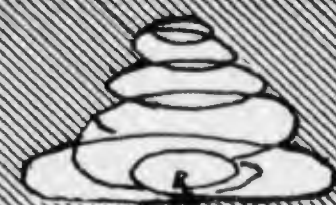
In Omak, Washington, caller Bob Emerson became a sudden victim of a throat ailment which threatened not only his calling career but his life. However, a cure was effected, altho' it left him with some voice difficulty. Mary Emerson, Bob's wife, writes, "We know that the prayers, good wishes and help from many of our dancers helped us thru this crisis. I am sure, too, that Bob's calling was the main incentive to him to come out of this to a normal situation. He never gave up or considered not making it. We began our usual classes, our

dancers patiently listened to Bob's hoarse voice and I can happily report that his voice has gradually become normal thru constant practice and use which his doctor assured us was good for him. Square dancing and square dancers plus the therapy of calling helped us more than we can ever say."

## SOME THOUGHTS ON LEADERSHIP

THE FOLLOWING IDEAS are a brief selection of suggestions presented two years ago by the outgoing president of the Santa Clara Valley Square Dancers Association in California.

# TOP



## GRENN

### NEWEST ROUNDS

GR 14112

"BECAUSE OF YOU" — by Jack & Na Stapleton  
"RHYTHM ROUND" — by Eddie Palmquist & Audrey Van Sickle

### NEWEST FLIP SQUARE

GR 12104

"ONE MORE TIME" — (Smoke Smoke Smoke) — by Ron Schneider

### RECENT ROUNDS

14111 New Dawn/Forty Winks  
14110 Memory Waltz/Making Memories  
14109 England Swings/Spanish Nights  
14108 Call Me Darling/Moonlight Tango

### RECENT SQUARES

12103 L. David Sloane—Johnston  
12101 You Gotta Be Puttin' Me On—Johnston  
12100 Alabam—Johnston  
12097 Tonight Carmen—Schneider

NOTE: GRENN welcomes "Singin' Sam Mitchell" to its staff. Look for his "Yankee Doodle Boy" in August.

# TOP

### NEWEST FLIP SQUARES

25173 "TALK TO THE ANIMALS" by Jim Stewart

25174 "CHIME BELLS" by Reath Blickenderfer

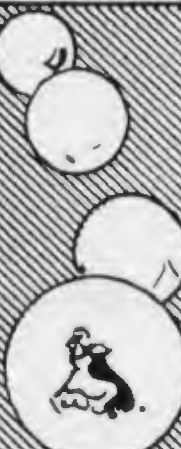
### RECENT SQUARES

|                                       |                                      |
|---------------------------------------|--------------------------------------|
| 25172 Nelly Bly—Sweet                 | 25168 Wabash Canonball—Williams      |
| 25171 Summer Colors—Schultz           | 25167 So Long Charlie Brown—Peterson |
| 25170 You Are My Sunshine—Hendrickson | 25166 She'll Go Dancing—Hartman      |
| 25169 Bare Necessities—Pearcey        | 25165 If You'll Just Come Back—Keys  |

# FAMILY SQUARES



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#2033 — "PLENTY OF MONEY AND YOU"

Called by: Bob Fisk

#2032 — "MILLION DOLLAR JET"

Called by: Allen Tipton

#2031 — "I'M A SWINGER"

Called by: Allen Tipton

MUSIC BY FRANK MESSINA

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The ideas are timeless and might well be adapted to fit any position of square dance leadership, from club to association level.

To be a leader is time consuming and hard work.

You are doing this work on a volunteer and spare time basis, so you have to choose where you are to spend your time to do the most good.

To do good, you must choose wisely who will assist you.

At the same time you must educate the

ones to follow. They may not do things the way you would do them, but this is their choice.

Don't shut your minds to Experience; it's too expensive.

We are supposed to be leaders; let's act like leaders.

Let's not just talk about our problems; let's get to work on our problems.

## DOUBLE THE DANCERS

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*Len and Winnie Taylor—Ludlow, Mass.*

**L**EN TAYLOR WAS KNOWN, in his single days, for his fancy figure roller skating and Winnie used to dance up a storm in ballroom style. The two met, married, took time out to raise three children and then, in 1961, were introduced to round dancing after completing a course of square dance lessons. The swoop and swing of the rounds were especially appealing to these rhythm-minded people and so they began throwing all of their so-called spare time into this phase.

While serving as special events chairmen of their local square dance club, from 1961-64, the Taylors took on the job of workshopping student round dancers. Chairmanship of their round dance club also dropped into their laps and they took this on, 1962-64. In 1964, a banner year, their round dance teachers retired and Len and Winnie found themselves drafted into teaching for two round dance clubs—Ludlow Round Dance Club and Easthampton Round Chainers. When the impact of this new responsibility hit them the Taylors repaired immediately to Frank Hamilton's book on round dancing, which they read and studied diligently. They attended festivals, institutes, weekends, the Nationals, anywhere they could

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DICK  
HOFFMAN

### No. 4900 LET'ER RIDE

Caller: Bob Van Antwerp



BOB  
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be exposed to techniques of teaching and styling by national leaders.

At present Len and Winnie are Chairmen of the New England Round Dance Screening Committee; Chairmen of the 1968 Round Dance Program of the New England Convention; Secretaries of the Greater Springfield Area Teachers Assn.; and have on their credit list service on the staffs of several weekends, conventions, jamborees, etc.

Their two round dance clubs average 40 couples per regular dance. The Taylors also cue the rounds at two square dance clubs and in the summer cue the rounds for the West Springfield Square Dance Club at Mt. Park.

The Taylors' accomplishments with their hobby speak well for their motto, "Put a Smile in Your Style of Dancing." Or is it the other way around?

## FIVE KEY WORDS

When Don Prible went out of office as president of the Western Federation in New York State, he wrote, in part, in Script-O-Squares:

"Gratification" is the first word for this past year . . . The noteworthy progress was with the efforts of all who unselfishly gave of their time and talents.

"Thanks" is the second word — to those officers and delegates who made our meetings purposeful . . . and our activities progressive and productive.

"Appreciation" is the third word — to the dancers who, in support of club, caller and Federation, make our efforts worthwhile . . .

"Pride" is the fourth word — personal pride in being recognized as your President . . .

"Satisfaction" is the fifth word for this past year — for a job well done by all.

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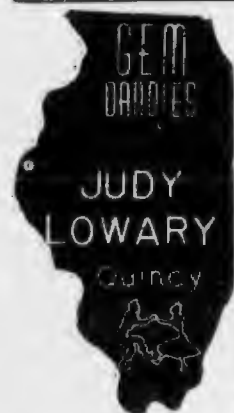
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(Records, continued from page 4)

—do-sa-do — weave — do-sa-do — promenade.  
 (Figure) Heads (sides) square thru — swing thru — boys run — wheel and deal — do-sa-do — right and left thru — dive thru — square thru three quarters — corner swing — promenade.

**Comment:** A country tune played in good country style. Dance is contemporary and close timed.

Rating: ☆☆

### I DOUBLE DARE YOU — Scope 509

**Key:** E Flat and F **Tempo:** 136 **Range:** High HC  
**Caller:** Bob Page **Low LC**

**Music:** Western 2/4 — Accordion, Guitar, Vibes, Drums, Bass

**Synopsis:** (Break) Circle — do-paso — partner allemande thar — slip the clutch — allemande — weave — do-sa-do — promenade. (Figure) Ladies chain three quarters — heads (sides) right and left thru — square thru — swing thru once and a half — all eight circulate — boys run — promenade.

**Comment:** An old standard tune and a contemporary, well timed dance.

Rating: ☆☆

### A GOOD MAN — Hi-Hat 360

**Key:** B **Tempo:** 126 **Range:** High HC  
**Caller:** Dick Jones **Low LC**

**Music:** Standard 4/4 — Clarinet, Guitar, Accordion, Piano, Trumpet, Drums, Bass

**Synopsis:** Around corner — partner left — ladies chain three quarters — heads roll away — star thru — do-sa-do — swing thru — boys run right — couples circulate — wheel and deal — dive thru — substitute — pass thru — swing — allemande — pass one — promenade.

**Comment:** A 4/4 blues style recording with good music and a fast moving four times thru dance. Good singers will really enjoy calling this.

Rating: ☆☆☆

### I'M A SWINGER — MacGregor 2031

**Key:** C **Tempo:** 129 **Range:** High HC  
**Caller:** Allen Tipton **Low LC**

**Music:** Western 2/4 — Banjo, Guitar, Accordion, Drums, Bass

**Synopsis:** (Break) Do-sa-do corner — seesaw partner — circle halfway round — allemande — sides face grand square — allemande — right and left grand — promenade. (Figure) Ladies chain — head (side) ladies chain — heads (sides) lead right circle to a line — right and left thru — quarter more — all eight circulate — wheel and deal — swing — allemande — do-sa-do — weave — do-sa-do — promenade.

**Comment:** A good tune and well played music. A standard routine with good timing.

Rating: ☆☆

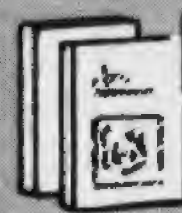
### PUDDY CAT SQUARE — Windsor 4895\*

**Key:** F **Tempo:** 130 **Range:** High HD  
**Caller:** John Shallow **Low LC**

**Music:** Western 2/4 — Violin, Guitar, Piano, Bass, Drums

**Synopsis:** Complete call printed in Workshop.



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**Comment:** Well played music. A novelty tune and  
 good choreography.

Rating: ☆☆☆

**LAST THING ON MY MIND — Lou Mac 102**

Key: B Tempo: 130 Range: High HB  
 Caller: Mac Letson Low LB

**Music:** Western 2/4 — Multiple Guitars, Banjo,  
 Drums, Bass

**Synopsis:** (Break) Ladies chain — roll away — cir-  
 cle — roll away — allemande — weave —  
 do-sa-do — promenade. (Figure) Heads right —  
 circle to a line — up and back — pass thru —  
 wheel and deal — double pass thru — first left,  
 next right — right and left thru — crosstrail —  
 corner swing — promenade.

**Comment:** A country tune played in country style.  
 Music offers very little lead. Dance patterns  
 are standard.

Rating: ☆☆☆

**I AIN'T DOWN YET — MacGregor 2028\***

Key: C Tempo: 127 Range: High HD  
 Caller: Bruce Johnson Low LA

**Music:** Standard 2/4 — Banjo, Accordion, Guitar,  
 Trumpet, Piano, Bass, Drums.

**Synopsis:** Complete call printed in Workshop.

**Comment:** An excellent dance that offers a real  
 "change of pace."

Rating: ☆☆☆+

**BLUE BLUE DAY — Longhorn 168**

Key: E Flat Tempo: 127 Range: High HC  
 Caller: John Hendron Low LE

**Music:** Western 2/4 — Guitar, Clarinet, Piano,  
 Vibes, Drums, Bass

**Synopsis:** (Break) Corner do-sa-do — partner see-  
 saw — circle — allemande — partner right —  
 men star left — turn thru — allemande — do-  
 sa-do — promenade. (Figure) Head (side) ladies

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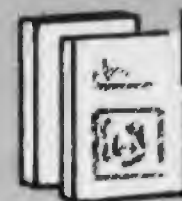
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|-------------------|-----------------|
| Gentle On My Mind | Wagon Wheel 113 |
| What's Her Name   | Wagon Wheel 306 |
| First Thing Every |                 |
| Morning           | Blue Star 1827  |
| Something Stupid  | Hi-Hat 357      |
| Tiny Bubbles      | Kalox 1078      |

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|                 |             |
|-----------------|-------------|
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Additional Dealers on Previous Page



chain — roll away — turn thru — round one — swing thru — box the gnat — square thru three quarters — swing — promenade.

**Comment:** A good recording of a country tune and a conventional dance.

Rating: ☆+

**OLD MOTHER NATURE — Rocking A 1339**

**Key:** F **Tempo:** 132 **Range:** High HA  
**Caller:** Bill Wilson **Low LC**

**Music:** Western 2/4 — Banjo, Piano, Drums, Violin, Clarinet, Bass

**Synopsis:** (Break) Allemande — allemande thar — shoot the star — right and left allemande thar — shoot the star — do-sa-do — allemande — promenade. (Figure) Four ladies chain three quarters — heads (sides) half square thru — swing thru — spin the top — right and left thru — crosstrail — swing corner — promenade.

**Comment:** A fast moving, well timed dance to country music.

Rating: ☆☆

**SHUFFLIN' SHOES — Blue Star 1829**

**Key:** A Flat **Tempo:** 128 **Range:** High HC  
**Caller:** Ken Bower **Low LC**

**Music:** Western 2/4 — Piano, Vibes, Guitar, Clarinet, Bass, Drums

**Synopsis:** (Break) Circle — reverse single file — girls backtrack — turn thru — allemande — right and left grand — do-sa-do — promenade. (Figure) Heads (sides) swing thru — do-sa-do — star thru — circle to a line — square thru — swing — allemande — promenade.

**Comment:** A good tune and music. Dance is standard, well metered, smooth timed.

Rating: ☆☆+

**RAINBOWS ARE BACK IN STYLE—  
Blue Star 1831 \***

**Key:** F **Tempo:** 128 **Range:** High HC  
**Caller:** Marshall Flippo **Low LD**

**Music:** Western 2/4 — Vibes, Guitars, Clarinet, Drums, Bass, Piano, Organ

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good "upbeat" music and a typical well timed Flippo dance. Call is a bit wordy but interesting.

Rating: ☆☆☆

**HAPPY WANDERER — Top 25164**

**Key:** B Flat **Tempo:** 128 **Range:** High HD  
**Caller:** Ben Baldwin Jr. **Low LB**

**Music:** Western 2/4 — Guitar, Banjo, Piano, Drums, Bass

**Synopsis** (Break) Ladies chain three quarters — circle — roll away — circle — swing partner — allemande — weave — promenade. (Figure) Ladies chain — heads (sides) promenade half way — sides (heads) right and left thru — star thru — Frontier whirl — swing — allemande — weave — promenade.

**Comment:** Well played music to an old standard tune. Dance patterns are conventional.

Rating: ☆☆

**LITTLE BROWN GAL — Old Timer 205**

**Key:** F **Tempo:** 128 **Range:** High HC  
**Caller:** Mac McCullar **Low LD**

**Music:** Standard 2/4 — Guitar, Piano, Vibes, Drums, Rhythm devices, Bass

**Synopsis:** (Intro) Ladies chain three quarters — circle — allemande — promenade — heads (sides) wheel around — square thru three quarters — allemande — promenade. (Middle break) Ladies chain three quarters — circle — allemande — promenade — heads (sides) wheel around — square thru three quarters — allemande — promenade. (Figure) Heads (sides) square thru — swing thru — boys run — wheel and deal — right and left thru — dive thru — square thru three quarters — corner swing — promenade.

**Comment:** Music in the Hawaiian style and a fast moving close timed dance.

Rating ☆☆☆+

**SHE'LL GO DANCING ANYTIME — Top 25166**

**Key:** G **Tempo:** 128 **Range:** High HD  
**Caller:** Paul Hartman **Low LD**

**Music:** Western 2/4 — Guitar, Banjo, Saxophone, Piano, Drums, Bass

**Synopsis:** (Break) Circle — allemande — box the gnat — wrong way right and left grand — do-sa-do — pass one — allemande — weave — promenade. (Figure) Heads (sides) lead right circle to a line — pass thru — wheel and deal — pair off — peel off — bend the line — pass thru — wheel and deal — girls turn thru — swing — promenade.

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**Comment:** Well recorded music and a contemporary dance routine. Call is a little wordy.

Rating: ☆+

**LITTLE RED SPORTS CAR — Windsor 4896**

**Key:** D **Tempo:** 124 **Range:** High HB

**Caller:** Al Brundage **Low LB**

**Music:** Western 2/4 — Guitar, Piano, Trumpet, Drums, Bass

**Synopsis:** (Break) Ladies chain — circle — whirl away — weave by one — seesaw — allemande — weave — do-sa-do — promenade. (Figure) Heads square thru — right and left thru — dive thru — star thru — square thru — right and left thru — dive thru — pass thru — corner swing — allemande — promenade.

**Comment:** An up-dated version of "Little Red Wagon." Well played music and a close timed routine with novel lyrics.

Rating: ☆☆+

**RAGTIME GAL — Rockin' A 1340**

**Key:** C **Tempo:** 132 **Range:** High HB

**Caller:** Bill Wilson **Low LA**

**Music:** Western 2/4 — Accordion, Piano, Guitar, Bass, Drums

**Synopsis:** (Break) Do-sa-do corner — swing partner — circle — allemande — allemande thar — slip the clutch — pass one — allemande — right and left grand — promenade. (Figure) Head (side) ladies chain — slide thru — square thru — separate round one — star thru — two ladies chain — right and left thru — star thru — Frontier whirl — corner swing — promenade.

**Comment:** A lively rendition of an old standard tune. A close timed dance using standard patterns. Call is a bit wordy.

Rating: ☆☆

**WHOA SAILOR — MacGregor 2030**

**Key:** B Flat **Tempo:** 128 **Range:** High HC

**Caller:** Frank Lesperance **Low LB**

**Music:** Western 2/4 — Accordion, Guitar, Banjo, Piano, Drums, Bass

**Synopsis:** (Break) Circle — allemande — weave — box the gnat — girls star left — do-sa-do — allemande — promenade. (Figure) Heads (sides) right and left thru — two ladies chain — sides (heads) promenade three quarters — heads (sides) square thru three quarters — allemande

— right and left grand — do-sa-do — corner star thru — promenade.

**Comment:** Typical MacGregor music. The dance is conventional.

Rating: ☆☆

**FARMER'S QUADRILLE — MacGregor 2029**

**Key:** D **Tempo:** 123 **Range:** High HD

**Caller:** Bruce Johnson **Low LA**

**Music:** Country 2/4 — Violin, Accordion, Bass

**Synopsis:** Grand square — heads promenade all the way — do-sa-do the couple to the right — heads right and left thru — do-sa-do couple on the right — heads right and left thru — ladies grand chain — chain back.

**Comment:** Tune is "Turkey In The Straw." Dance is a prompted quadrille.

Rating: ☆☆

**JACKSON — Kalox 1079**

**Key:** Three-keys **Tempo:** 130 **Range:** High HD

**Caller:** Billy Lewis **Low LA**

**Music:** Western 2/4 — Piano, Guitar, Clarinet, Vibes, Bass, Drums

**Synopsis:** (Break) Circle — allemande — do-sa-do — men promenade — do-sa-do — promenade. (Figure) Ladies chain three quarters — heads (sides) promenade half way — sides (heads) pass thru — Frontier whirl — allemande — weave — do-sa-do — promenade.

**Comment:** A currently popular tune and typical Kalox music. Dance is conventional

Rating: ☆☆+

*The following rounds were not received in time to be included in our new system of write-ups. The reviews only are included here.*

**ROUND DANCES**

**CUBAN NIGHT — Grenn 14025**

**Music:** Al Russ — Piano, Guitar, Drums, Clarinets, Saxophones, Bass

**Choreographer(s):** Ben and Vivian Highburger

**Comment:** A Latin routine for experienced dancers. Excellent music.

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**Music:** Al Russ — Full strings, Violins, Bass, Piano, Reeds, Organ

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**Comment:** An old favorite with excellent music of full orchestration. For experienced dancers.

steady rhythm and violin lead.

Rating: ☆☆☆+

### HOEDOWNS

**POLK COUNTY BREAKDOWN — Square Tunes 111**  
**Key: A** **Tempo: 128**

**Music:** Square Tunes Band — Violin, Guitars, Bass, Banjo

**EARL'S BREAKDOWN — Flip side to above.**

**Key: A** **Tempo: 128**

**Music:** Square Tunes Band — Violin, Banjo, Guitar, Bass

**Comment:** Traditional style hoedowns with good

**ONE MORE TIME — Hi-Hat 615**

**Key: A-D**

**Tempo: 128**

**Music:** Hi-Hatters — Guitars, Piano, Bass, Drums, Vibes

**LI'L RACHEL — Flip side to above.**

**Key: D**

**Tempo: 128**

**Music:** Hi-Hatters — Guitars, Piano, Bass, Drums, Vibes

**Comment:** Lively chord pattern hoedowns, with a vibes lead and strong rhythm.

Rating: ☆☆☆+

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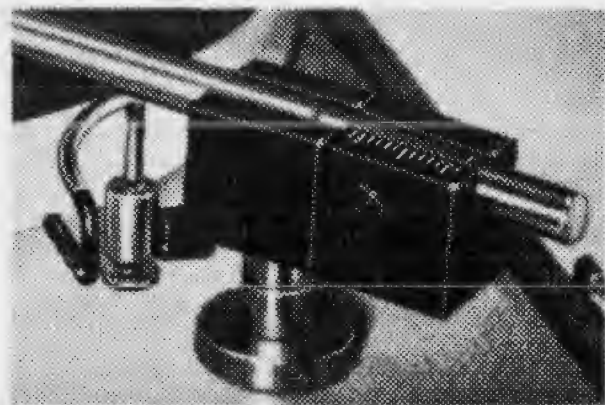
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A CLOSE RELATIVE IF NOT a direct descendant of the Cloverleaf movement (SIO, March '63) is this month's lab figure up for a close scrutiny. It has been danced in workshops and tried out for quite some time in many parts of the country, and recently we have noticed renewed interest with several patterns using it. It's called "Peel Off," so named because two dancers actually move away from each other in opposite loops, much as airplanes would peel off from a formation. Here's the description.

## PEEL OFF

by Howard Liffick, Evansville, Indiana

**In any formation where one couple is directly behind another, both facing in the same direction, the lead couple will move forward slightly, separate, and make a 180° turn to face in the opposite direction and form the ends of a new line. Following them, the trailing couple will step forward, separate, and make a 180° turn to reverse their facing direction and end as the center couple in a newly-formed line.**

Both of our examples use the set up of a double pass thru. However, it would be conceivable for example, to have couple #1 promenade half-way around the square and stand directly behind couple #3, and then peel off to form a line of four. So the action does work equally well for any two couples starting with one behind the other in a given square.

In our first example, we use a starting double pass thru formation. To begin the call those two couples who would be in the center would turn away from their partner and the couples behind them would move forward slightly (1). The lead couples continue their 180-degree arc as the others, turning away from their partners, would start their turn (2). All would end in two lines back to back (3).

When starting from a completed double pass thru position (4), the lead couples would separate, turning away from each other in a wide arc, as the follow-up couples would move forward slightly and begin their independent turns (5). All would end in facing lines of four (6).

Although you probably have workshopped this yourself in the past, perhaps you may be able to invent some examples using only two couples in the square, for variety. We originally were given this call in 1961 and run it now in hopes that it will help to clarify some definition discrepancies.





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